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A HISTORY OF TAPESTRY

A HISTORY OF TAPESTRY

from the Earliest Times until the Present Day

BY

W. G. THOMSON

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PREFACE

THE Franco-British Exhibition of Textiles in 1921, the Exhibitions of Flemish Pictures and Tapestries, Dutch Pictures, Furniture from English Country-houses, and this year's Exhibition of Italian Art have given a new impulse to the study and cultivation of the Fine and the Applied Arts. It is a most hopeful sign for the future of the Arts, and with this movement there has arisen a popular desire for fuller information about the history and technique of the Arts and Crafts. Several of these, such as Embroidery, Ceramics and Furniture, have been explained fully and well in various textbooks; others have been neglected, and in this latter class is Tapestry. It was the dominant feature in the Franco-British Exhibition of Textiles. Notwithstanding the keen and increasing interest in Tapestries, and the fact that they constitute most precious acquisitions to the collector of works of Art, there has been only one textbook of exclusively English production to explain them—the writer's *History of Tapestry*.

This was published in 1906, and was sold for nearly twenty years. By encouragement of the late Sir Edward Hodder the author undertook to revise the original text, to add to it the research of a quarter of a century, to qualify any statements where later information made it necessary, to bring all up to date, yet preserve most of the old matter and the general plan of the book, and to enrich the whole with a great number of new illustrations. The usefulness of the work was increased by stating the prices reached by signed tapestries at auction sales, and an addition to the index.

Tapestry appeals to the poetic, artistic and historical interests in our nature; most of all, to the romantic. There are very few of the older masterpieces of literature that contain no references to it; in many, minute descriptions are devoted to it. Tapestry is mentioned in the Bible, the Homeric Epic, the Sagas of the Northern lands, the Romances of mediaeval and more modern times. It is with the Romantic Period that we naturally associate Tapestry, and the quaint titles or descriptions in the earlier inventories preserve something of the spirit and breath of the old world. In some instances the "arras" played its part in drama, as in the scene of the death of Polonius in *Hamlet*. There it was used as a screen to exclude draughts, and hung a foot or two from the *surface* of the wall of the chamber—now it is prized mainly as decoration or for its associations, and is put close to the wall.

Tapestry has played its part in the making of history also. This book shows how astute rulers and corporations made smooth the way to negotiations and treaties by a gift of costly hangings to render complaisant the mind of the recipient. It also records most of the many instances where great national events have been commemorated in woven representations; for example, *The Defeat of the Armada*, *The Conquest of Tunis*, and *The History of the King*, a numerous series showing the glories of the Reign of Louis XIV. An early example of this practice is the famous "Bayeux Tapestry" illustrating the Conquest of England; but that, because it is an embroidery, is technically outside the limits of this work. The subject, however, was commemorated in a high-loom Tapestry belonging to the Duke of Burgundy in 1420, entitled, *The Story of William of Normandy, how he conquered England*.

In artistic education the study of Tapestry is most important. The decorative excellence of its figure compositions has long been appreciated. The cartoons of Raphael—that inexhaustible lesson in the composition of line and mass—were from the first designed for Tapestry–weaving, and his pupils were quick to follow the example of their master in providing designs for the material. Most Tapestries are full of suggestions to designers in all branches of the Applied Arts. The Gothic and early Renaissance Tapestries are trustworthy evidence of the architecture, exterior and interior decoration, furniture, carpets, hangings, costume, town and country life and sports of the time when they were designed. So the

Gothic hangings show Classic heroes such as Julius Caesar wearing armour of the West—in short, for educational purposes, they may be regarded as Art Museums.

The steady demand for old Tapestries and the high prices paid for them make the acquisition of historical and technical knowledge invaluable to all owners, collectors, connoisseurs and dealers, and the ascertained history of a Tapestry increases its price in a marked degree. For these the chapter on Tapestry Marks, the various inventories, etc., and the records of auction sales will have special interest.

In the original edition it was my privilege to render thanks for favours accorded in the preparation of it to:—

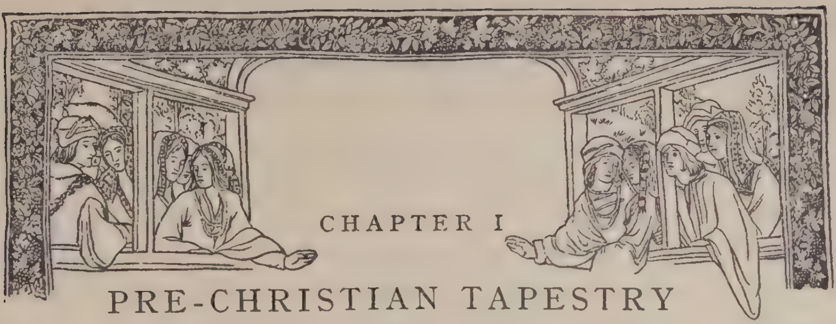
HIS MAJESTY THE KING,

the Lord Chamberlain, the First Commissioner of H.M. Works, the Duke of Devonshire, the Marquess of Cholmondeley, Viscount (now Earl of) Iveagh, Baron Petre, Sir Henry Vansittart-Neale, R. Eden Dickson, Esq., George Salting, Esq., Lieut.-Col. C. B. C. Lyons, J. Pierpont Morgan, Esq., J. H. Fitzhenry, Esq., Guy Francis Laking, Esq., F. B. Palmer, Esq., David M. Currie, Esq., Dr. John Böttiger, C. E. Newton Robinson, Esq., Cuthbert Headlam, Esq., W. G. Paulson Townsend, Esq., Messrs. Morris & Co., Miss Tann, Miss Gemmell, the Misses Hunter, the Director of the Victoria and Albert Museum, the Warden and Fellows of Winchester College, the Bodley Librarian, the Librarian of the House of Lords, the staffs of the Public Record Office, the Library of the British Museum, the Victoria and Albert Museum, and the authors of previous books on the subject or of articles published in the *Transactions* of learned societies at home or abroad.

For the re-issue, thanks are due to the following:—the Duke of Buccleuch, for permission to illustrate *Children Playing* and *The Triumph of Julius Caesar*; the Marquess of Salisbury for the same regarding *The Seasons*; the Earl of Mount Edgcumbe for *The Luttrell Armorial*; the Earl of Dysart for *The Fruit Gatherers*; the Earl of Iveagh for information; Montagu George Knight, Esq., for *The Lewkenor*

Armorial; the late M. Louis de Farcy for permission and material to reproduce the Gothic Tapestries at Angers and Saumur, also *The Conquest of India*; the Mayor and Town Clerk of Coventry; the Vicar and Parish Council of Lyme Regis; the Director of the Bowes Museum; Mr. Lionel Harris for *Le Père de Famille* and *Wisdom Enthroned*; Messrs. P. W. French for the rare Tapestries, *The Pastorals and Blue Draperies*, *The Sultanas*, *The Genii of the Arts* and Beucher's sketch design of it, *Herod's Feast* and *The Wise and Foolish Virgins*; the late Mr. J. Larkin for *The Emperor's Birthday*; Messrs. Christie for *The Battle of Solebay* (by Thomas Poyntz) and *The Elements*; Messrs. Sotheby for *Peasants dancing and carousing in front of an Inn*; the Anderson Art Galleries for *Hunting the Unicorn*, *The Lady of the Unicorn*, and the Aubusson and Barberini Tapestries from the Leverhulme Collection; Messrs. Frederick Müller for *The History of Artemisia*; Messrs. Batsford for extracts from the writer's *Tapestry Weaving in England*; and to the proprietors of the *Apollo*, *Burlington*, and *Connoisseur* magazines and the *Sphere*.

W. G. THOMSON.



CHAPTER I

PRE-CHRISTIAN TAPESTRY

THE art of weaving is one of the great Arts which Nature by means of instinct or by inculcation of the imitative faculty has taught Mankind: the spider weaves, and one species of bird has been named, not without reason, the "Weaver-Bird."

The craft is of so great antiquity and so general in its range over the earth that any enquiry as to its origin can be but useless, and any theory but hypothetic. Savage races, only a step above the brute creation, have practised it from time immemorable, and the most cultured nations have vied with each other in its exercise. At the present time one of the most valuable assets of a nation is its capability to produce woven materials.

The first step has probably been basket-weaving. The savage in plaiting wattles or straw-like fibres found that some supporting rod was desirable to keep the parallel wands in due relation one to another, and thus a frame or rudimentary loom was improvised: when woollen or linen thread came into use more elaborate appliances were invented and shuttle-weaving was evolved and established. This simple shuttlework represents the craft in an elementary form: in tapestry-weaving it is but little more advanced in development. In both processes there are only two elements employed,—the warp and woof, the upright and horizontal threads which generally cross each other at right angles. The difference is, that whereas in a piece of shuttle-woven material, in its simplest form, the vertical and horizontal threads are equally apparent, in tapestry-weaving the weft or horrzontal thread is pressed down so as to envelop completely and conceal the warp or vertical threads.

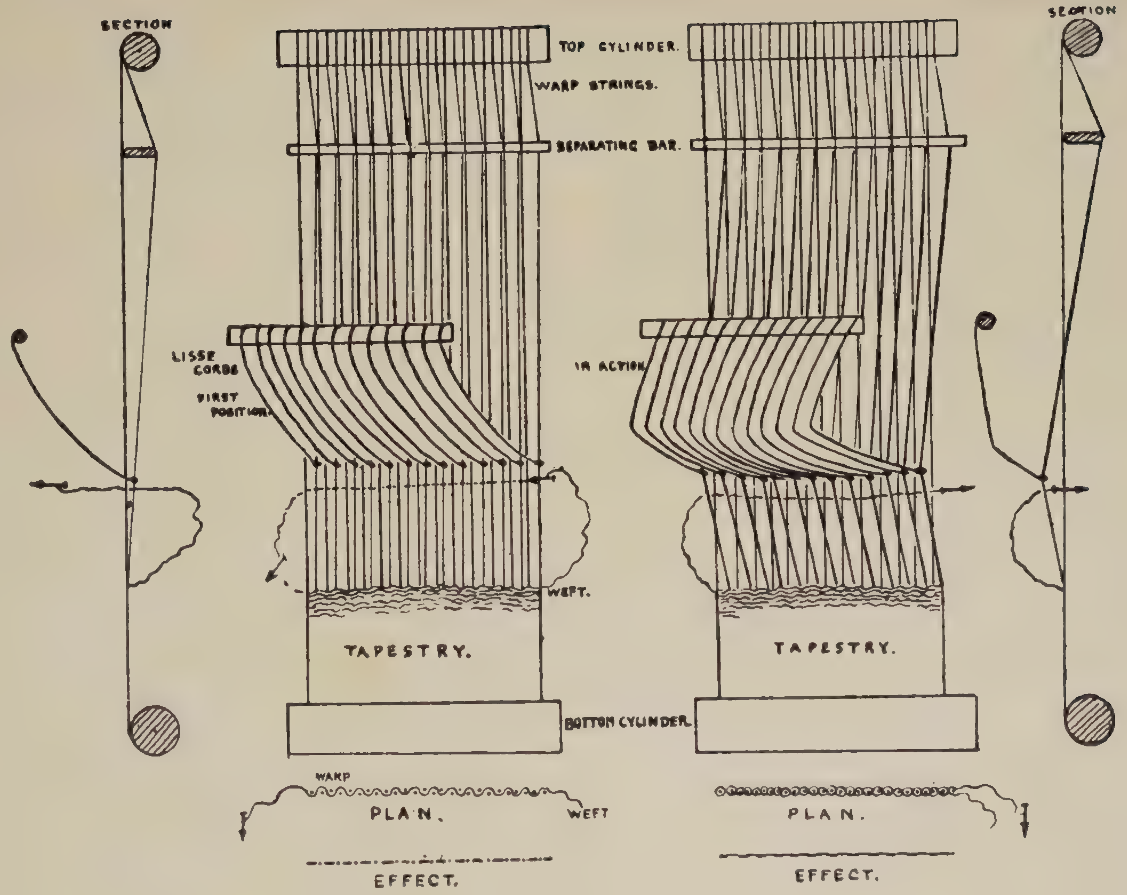
In tapestry-weaving a frame or loom is necessary. Upon it a series of threads parallel to one another pass from a cylinder at the top of the frame to another at the bottom. These threads are styled the warp or chain. In the high loom the warp is vertical: in the low or table loom, horizontal. Near the top, the warp threads are divided into two ranks by a separating rod or cross bar; those representing even numbers are placed behind it; the others, of odd numbers, pass in front of it. A shuttle, spindle, or bobbin filled with thread is passed behind each alternate string of the warp from right to left. This thread of the shuttle is the weft or woof. In its passage the shuttle leaves a thread of weft through the warp, depositing in front of each alternate thread a tiny dot of weft. The weaver then pulls the lisses attached to the rank of warp threads behind the cross bar with his left hand, until they project well in front of the original front row. (Fig. I, section on right.) On its return journey from left to right the shuttle passes in front of those threads it formerly passed behind, and they in turn are covered as the first were. The two threads of weft are now pressed down by a comb-like instrument until they form an almost even line across the warp.

Repeat the operation several times, and a cloth is formed in which the weft completely conceals the warp, which is the foundation of the fabric. By altering the colour of the weft and by using certain and particular threads of the warp, the weaver reproduces the lines and masses of the design in the tapestry fabric. (Fig. I.)

That is the method of the *haute lisse* or high warp loom.

Before beginning work, the outlines of the design are traced upon the warps and made to encircle them, by means of an implement like a reed pen which is dipped in thick Indian ink.

By the other method, that of the *basse lisse* or low warp loom, the warps are stretched horizontally and separated as before. The lisses attached to the even numbered warps are pulled by a treadle under the weaver's right foot; others, controlling those of odd numbers, are operated by another


SECTION
TOP CYLINDER.
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SECTION

FIG. I.

FIRST PASSAGE OF SHUTTLE. SECOND PASSAGE OF SHUTTLE.

A Simplified Tapestry Loom.

treadle under his left foot. This method leaves both his hands free to use the bobbin, which is bluntly pointed at both ends and is called a *flûte*.

The working of the low warp loom is difficult to illustrate within the limits of a book like this, and must be reserved for another work. Figs. 2 and 3 represent the front and back of a working model of a high warp tapestry loom, made and given to the Victoria and Albert Museum by William Morris. The model is made for demonstration only, but the weaving on it is full size. In the real thing, the lower cylinder, like the upper, is capable of being revolved so that the finished work may be wound round it ; and both cylinders are operated by mechanical means in modern looms.

The weaver sits at the back of his work in the high warp and low warp loom techniques. In the former, the weaver can see the face of his work as it appears in a mirror hung in front of the loom, or he can walk round and examine it in front. By the low warp method there is greater difficulty in seeing the face of the work during its progress, but the cartoon is placed under the warps for guidance, and a mirror enables portions to be seen.

Tapestries are generally woven sideways ; that is, weaving is begun at one of the shorter dimensions, unless the width of the panel is less than its height. In the loom the warps are vertical, and these in weaving are covered entirely by the wefts. They appear as a series of horizontal ribs when the tapestry is hung upon the wall.

By the older method of high warp tapestry-weaving, which was in use during the Golden Age of the art, the cartoon or pattern was reversed in weaving. The more modern method, evolved to suit the convenience of the artist, at the expense of the weavers' time, labour, and strain, reproduces the design without reversing it. By the low warp loom, however, the design is nearly always reversed. This method is more rapid than that of the high warp, but may be more mechanical; although under the hands of the great Gobelin master weavers of the eighteenth century it was considered the superior technique.

The front and back of a tapestry present the same appearance as far as pattern goes. In Gothic pieces, when the front of the hanging is faded, it is possible, by shaving off the loose ends of wool which the weaver leaves at the back, to use the latter as the front, thereby endowing the hanging with a new lease of life. The colour on the back of a tapestry is often in pristine strength. In later tapestries, the back shows an intertwisting of weft where a change of colour occurs between adjacent warp threads. (See Figs. 4 and 5.)

The word " Tapestry " has been applied to embroideries, carpets, curtains, cushions and general upholstery. The embroidery at Bayeux is described to-day as " The Bayeux Tapestry." There is really nothing radically inaccurate in the inclusion of such hangings in the term " Tapestry " ; but in the interests of clearness it is imperative to restrict the use of the term. By " Tapestry " therefore one means a fabric woven after the manner described above, and in general intended to serve as a hanging, but the test lies in the anatomy more than the function of the object.

Embroidery is needlework applied to an already existing foundation : the whole consists of two materials. Tapestry is *woven*, and forms *one* material.

Weaving on a frame or loom was practised in the Stone Age. An example of this rudimentary art is the piece of coarse flaxen material found in the debris of a lake dwelling in Switzerland. The open texture of this, perhaps the oldest specimen of cloth extant, suggests a piece of darning or plaited work. Fragments were found in Yorkshire, in a stone coffin, which are somewhat similar in texture, and we may also include some complete dresses of the Bronze Age found at Troenhoi, near Kolding in Jutland.

Of tapestry-weaving, almost as primitive, we find evidences of production in all parts of the globe, and amongst peoples so situated in relation to each other as to have no possibility of inter-communication. The ancient Egyptians, Peruvians, natives of Borneo, Greeks, Chinese and Romans are but a few who have left such evidences. (Fig. 8.)

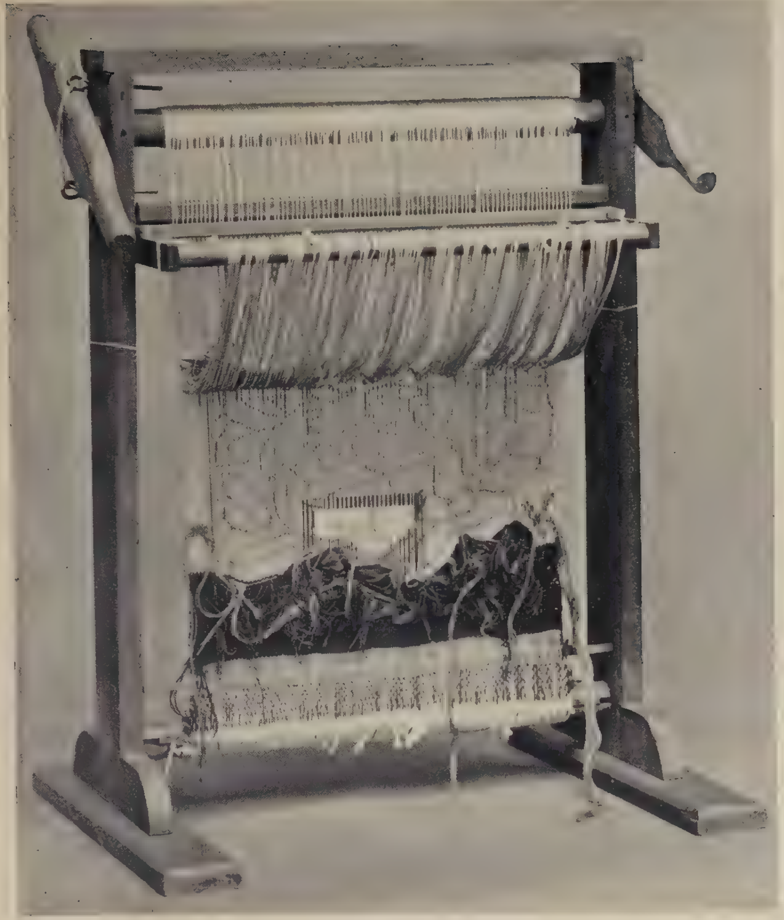

FIG. 2

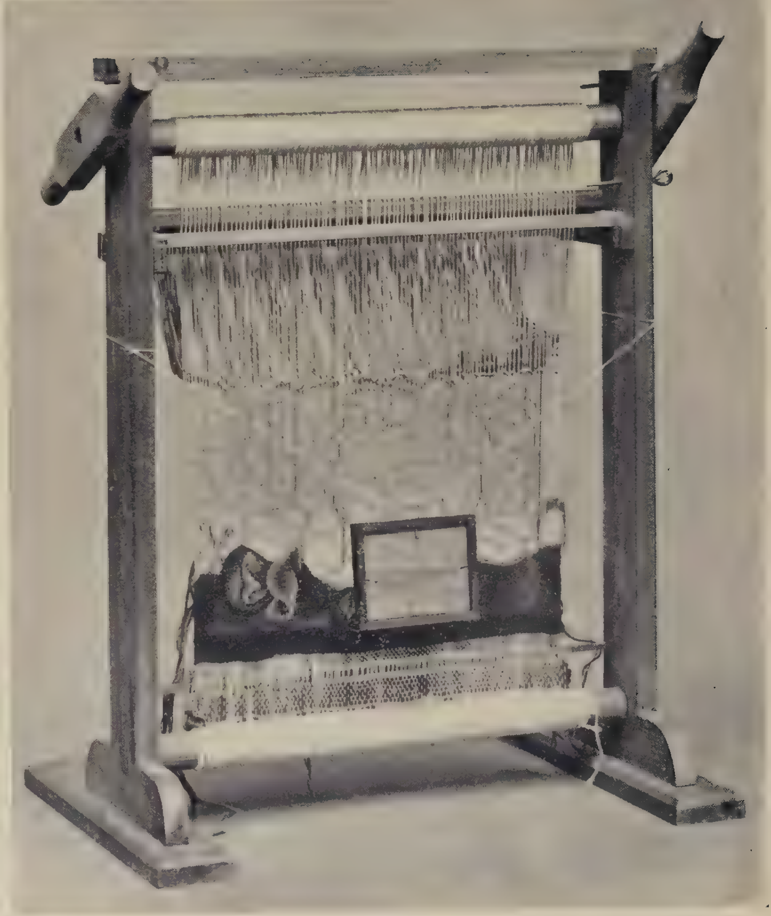

FIG. 3.

Back and Front of a small model Tapestry Loom.

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Egypt is the land of records of antique times, and in Egypt the first indications of this kind are found. In the *hypogeum* at Beni-Hassan, about 3000 years before Christ, there is depicted on the wall a loom for weaving, and two women are represented at the occupation. The loom is extremely simple, but it has all the essential parts of the modern high tapestry loom, viz. the rollers, crossbars, regulator, etc. (Fig. 6.) There is an illustration of a later kind of loom in a painting at Thebes 1600 B.C.,—which is slightly different.

The tutelary goddess of Egyptian weaving was Neith, who is represented with a shuttle-symbol on her head. Isis and Nepthys wove garments for Osiris. In general the weavers of ancient Egypt were women; in the loom from Beni-Hassan this is evident. The early workshops were well organised. There was a master weaver or manager with his staff, who had complete control, and apprentices were taken at a lower rate of pay. Relating thereto, M. Maspero has made known to us an interesting document. It is the complaint of an Egyptian matron, that her daughter who had finished her apprenticeship had not yet received the pay of the fully-qualified worker, to which she was now entitled.[1] A scribe of the twelfth dynasty has set forth the burden of woe of a weaver of that period. "The weaver in the interior of the house is more unfortunate than a woman. His knees are at the height of his heart. He breathes no fresh air. If for a single day he cannot make the regulation quantity of cloth he is tied to the loom like the lotus of the marsh. It is only by giving presents of bread to the keeper of the door that he is allowed to see the light of day."[2]

The examples of ancient Egyptian weavings are of linen. Wool was used for secular purposes, as Herodotus bears witness when he describes the outer garment of white wool which was laid aside before entering the temple. Wool, as an animal product, was considered impure by the Egyptians: linen on the other hand, as well as cotton, was vegetable and cleanly. Their preference for linen is shown in the wrappings of the dead, it being less liable to decomposition, while wool was not only subject to decay, but, being animal, was supposed to engender worms. There is a tradition that the ancient Egyptians used gold and silver in weaving. (Wilkinson, *Ancient Egyptians.*)

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[1] M. G. Maspero, *Histoire ancienne des Peuples de l'Orient*, p. 124.

[2] M. Dupont-Auberville, *L'Ornement des Tissus*, pp. 4, 5.

The tapestry-weaving of ancient Egypt is represented by three fragments in the Museum of Egyptian Antiquities at Cairo. The discovery and exploration of the tomb of Thoutmôsis IV. by Mr. Davies with Mr. Howard Carter and Mr. Percy E. Newberry, in February 1903, brought these venerable specimens to our knowledge. They are of coarse texture according to the standard by which ancient Egyptian weavings are classified, but by comparison with Western tapestries they are extremely fine.

The most ancient measures about $4\frac{11}{16}$ in. by $1\frac{3}{8}$ in., and has probably formed part of a robe. It, as the others, is of white linen, tapestry woven, with hieroglyphics of the *Kā* name of Thoutmôsis III., *Men-kheper-Rā* 1503–1449 B.C. or thereabout, a king of the eighteenth dynasty. He was the father of Amenothes II. The *Kā* was a kind of second self, a separate entity or astral body, and the *Kā* of each king of Egypt had its special name. This piece is numbered 46528 in the Museum Catalogue.[1]

The second fragment is No. 46527, and is also of white linen with hieroglyphics. It measures about $7\frac{3}{4}$ in. by $3\frac{1}{2}$ in.

The third (Catalogue number, 46526) is larger, measuring $11\frac{1}{4}$ in. in height by $16\frac{3}{4}$ in length, and is incomplete at the top and the bottom. A narrow border is placed along the left-hand edge, and another along the right-hand edge. That of the left consists of a repeating pattern of alternate lotus flowers and buds, beautifully rendered in red, blue and green linen threads, on a ground that was once white. The pattern is of exquisite delicacy in design and execution. On the right-hand side the border consists of a double row of alternate truncated discs in red and blue.

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[1] *Catalogue général des Antiquités de l'Égypte*, vol. xv. *The Tomb of Thoutmôsis IV.*, by Howard Carter and Percy E. Newberry, 1904, pp. 143–4.

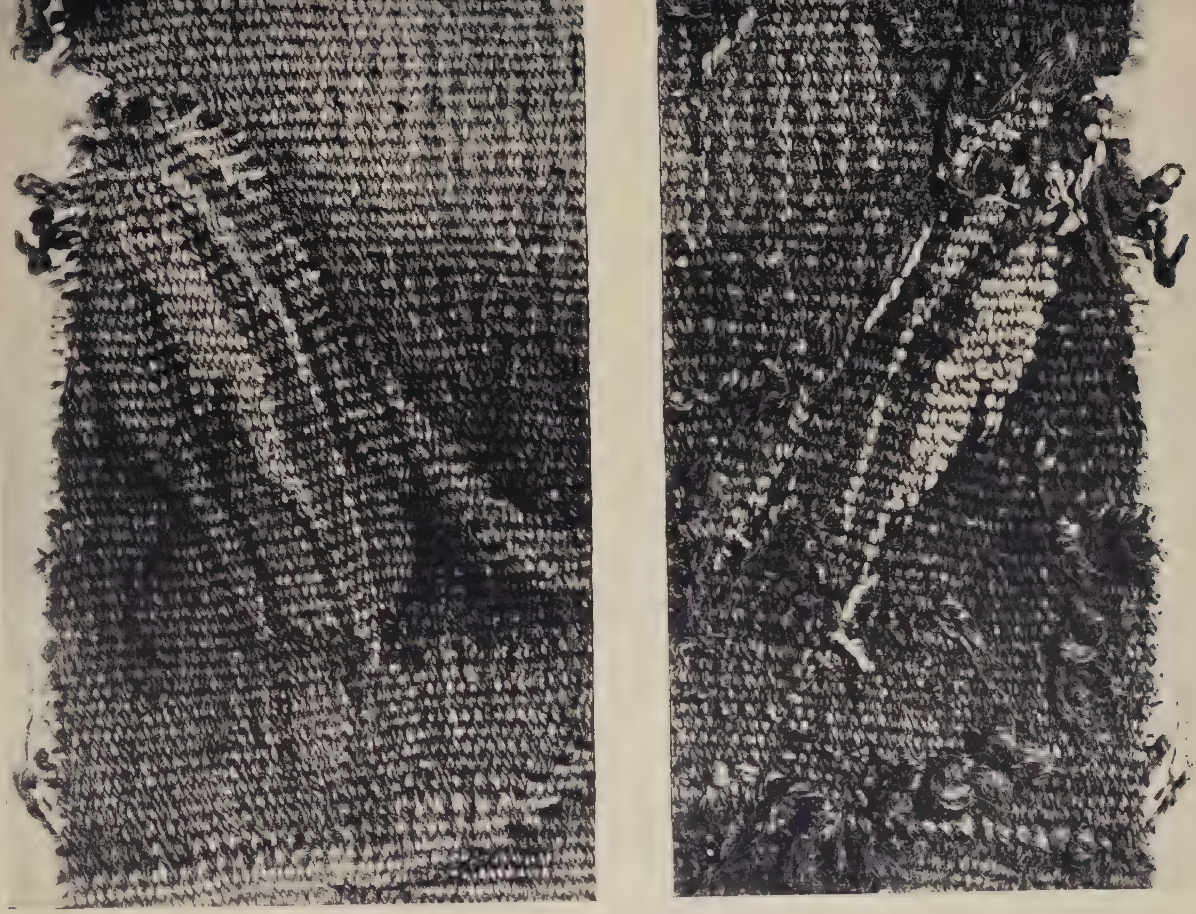

FIG. 4. FIG. 5.

Front and Back of a Piece of Flemish Tapestry, c 1550.

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Between these borders lies a field of white tapestry upon which is a diaper of lotus flowers in blue and red, alternating with papyrus inflorescences in blue, red, brown and yellow, outlined in black. On the lower part of the field, to the left, the diaper pattern gives place to the prenomen of Amenothes II. in a cartouche, supported by *uraei* worked in blue, brown, black, red and yellow, the one on the left wearing the red crown of Lower Egypt, the other the white crown, red-outlined, denoting the sovereignty of Upper Egypt. Above the cartouche are hieroglyphics giving the titles of the king.

Amenothes or Amen-hetep II., eighteenth dynasty, was king of Upper and Lower Egypt from about 1449 to 1423 B.C., and chronicles of his victories in Asia decorate the walls of the temples at Amada and Karnak. He was the father of Thoutmôsis IV., who succeeded him.

These examples are of extreme importance in the history of tapestry-weaving. Bearing the cartouche and attributes of Amenothes II., and the *Kā* name of Thoutmôsis III., their date is nearly 1500 years before Christ, and about 1100 years more ancient than the oldest tapestry-weaving known before the discovery. These are some fragments dating from about 400 B.C., found in the Crimea, and now preserved in the Hermitage, St. Petersburg.

The superb workmanship proves that tapestry-weaving was in a high state of perfection in the reign of Thoutmôsis III., and the technique shown by the specimens is most interesting. The texture is very fine, the warp strings numbering about sixty in the space of one inch. In the larger pieces these run vertically as one reads the hieroglyphics—in the smallest horizontally—in all three they are looser in some parts than in others, to which the warp owes its undulative appearance.

The weft is appreciably thicker than the warp, and the delicacy with which floral and other forms are rendered leaves no doubt that an upright loom was used. This is confirmed by the fact that the patterns are exactly the same on both sides of the fabric, there being no "passings" or ends of threads visible, and probably the weaver sat in front of the loom instead of behind it. The warp bears traces of having been relaxed or tightened at will in places where its direction would aid the execution of the design—as in weaving the vulture in the smallest fragment, where the strings have been relaxed and forced into a curve to enable the wing, etc., to be more easily rendered. A loom in which the warp strings are kept taut by a series of weights at the foot, instead of being fastened to a cylinder, would admit of this technique. This was the principle of the Scandinavian and Greek looms; one of the latter is represented on a vase, designed about 500 B.C., found at Chuisi. (Fig. 7.)

In the smallest piece, the execution of the human forearm in one of the hieroglyphics resembles that of needlework in appearance, but more likely it has been woven by a method common in Coptic work—that of the usage of a "*ressaut*" or free shuttle or shuttles. Another characteristic of Coptic weaving is that the weft, ceasing to be at right angles to the warp, crosses it obliquely to express a curved form. This has been the method employed in executing the semi-circular arch forms on the hieroglyphics, the weaving proceeding from a nucleus at the middle of the base, the form being built up by concentric layers of weft threads. There are also peculiarities in the weaving of the bull, in the smallest fragment.

With the exception of these instances there is but little difference in the technique of these antique fragments and later-day methods. We can see, in the spaces between contiguous warps bearing weft threads of different colours, the crossing stitch at intervals, which at that period as in the present was necessary to prevent the fabric coming apart.

The colours are red, blue (a beautiful turquoise), green, yellow, brown, black, and a grey inclining to green. Of these the reds and blues are very bright still. The browns and blacks have perished, leaving the warp strings bare, except here and there where particles adhere. The white is now a stained-ivory colour.

A tapestry-woven robe and a nearly complete glove formed part of the many wonderful objects found in the

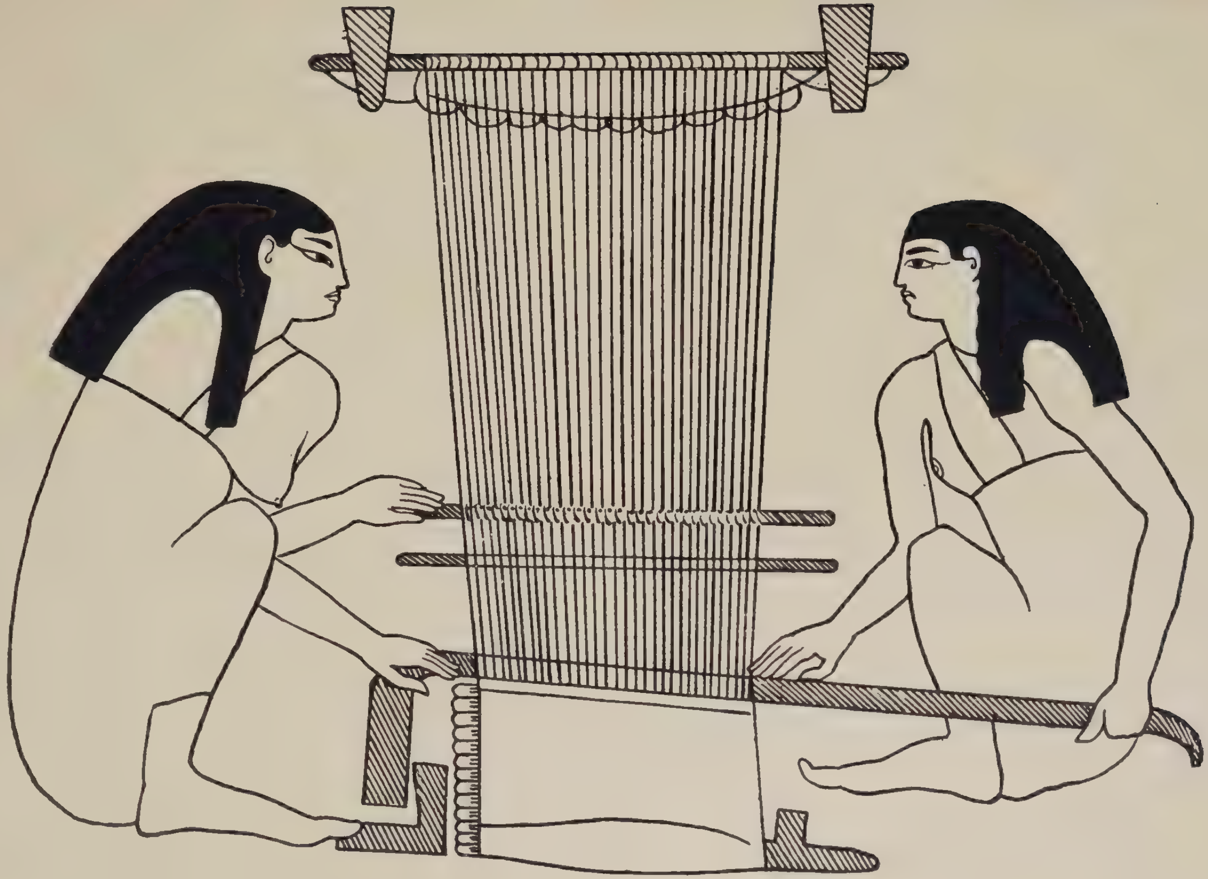

FIG. 6.

Egyptian Weavers (about 3000 B.C.) *from a Painting in the Hypogeum of Beni-Hassan.*

tomb of Tutankhamen (1360–1350 B.C.) by Lord Carnarvon and Mr. Howard Carter in 1923.

The people of Israel when they wandered through the desert in preparation for the Land of Promise did not forget an art so familiar to them in their former home. We may infer that their method of weaving was identical with the Egyptian, and that upon looms similar to those pictured in Egyptian art the ten curtains of the tabernacle were woven, as set forth in Exodus xxvi.

> Moreover, thou shalt make the tabernacle with ten curtains of fine twined linen, and blue, and purple, and scarlet: with cherubims of cunning work shalt thou make them. The length of one curtain shall be eight and twenty cubits, and the breadth of one curtain four cubits: and every one of the curtains shall have one measure. The five curtains shall be coupled together one to another; and other five curtains shall be coupled one to another. And thou shalt make loops of blue upon the edge of the one curtain, from the selvedge in the coupling; and likewise shalt thou make in the uttermost edge of another curtain, in the coupling of the second. Fifty loops shalt thou make in the one curtain, and fifty loops shalt thou make in the edge of the curtain that is in the coupling of the second, that the loops may take hold one of another. And thou shalt make fifty taches of gold, and couple the curtains together with the taches; and it shall be one tabernacle.

And the vail:

> And thou shalt make a vail of blue, and purple, and scarlet, and fine twined linen, of cunning work: with cherubims shall it be made. And thou shalt hang it upon four pillars of shittim-wood overlaid with gold: their hooks shall be of gold, upon the four sockets of silver. And thou shalt hang up the vail under the taches, that thou mayest bring in thither within the vail the ark of the testimony: and the vail shall divide unto you between the holy place and the most holy.

It is evident that the "cunning work" lay in the weaving of the figures of cherubims, and that the hangings were of tapestry, as the phrase is not used in the specification of the hanging for the door of the tent, which was "of blue and purple, and scarlet, and fine twined linen, wrought with needlework."

There is but little doubt that of tapestry also were the hangings at the feast given by King Ahasuerus unto all the people that were present in Shushan the palace. The fabrics are described in Esther i. 6:—

> Where were white, green, and blue hangings, fastened with cords of fine linen and purple to silver rings and pillars of marble.

Again in Proverbs vii. 16 :—

> I have decked my bed with coverings of tapestry, with carved works, fine linen of Egypt.

From these quotations it will be seen that tapestry held a high place in the estimation of the ancient Jews : they used it in their most solemn religious observances, on occasions of royal festivity or pomp, and for domestic purposes, such as bed coverings, etc.

Tapestry was made and much prized by the ancient Greeks. The Parthenon, according to one of the most eminent authorities (M. de Ronchaud), was furnished with hangings of this material, which in Greece was manufactured of various substances and textures, according to the purpose to which it was to be applied. The manufacture was both professional and domestic, and, as in the case of the Egyptians, the weavers were, for the greater part, women. In M. de Ronchaud's delightful book he describes some of the workshops, conducted by societies of young girls who had each a particular portion of the work allotted to her, as "nests" of happy young girls who sang as they wove. A famous manufactory existed in Cyprus, and the names of two leading craftsmen are preserved to us. They were "Acetas" and "Helicon."[1]

As a domestic occupation tapestry-weaving formed an important and even essential part of the education of Greek maidenhood ; the instances of such employment are everywhere manifest in literature and history. Curiously enough, this was not the case in Persia. When Alexander the Great visited the mother of Darius he presented her with some rich vestures, and suggested that she might make her grandchildren proficient in the art of weaving these. At this the royal lady felt insulted and deeply hurt, as it was considered ignominious by the Persian women to work in wool. Hearing of her misapprehension, Alexander again waited on her, and in the gentlest and most respectful terms told the illustrious

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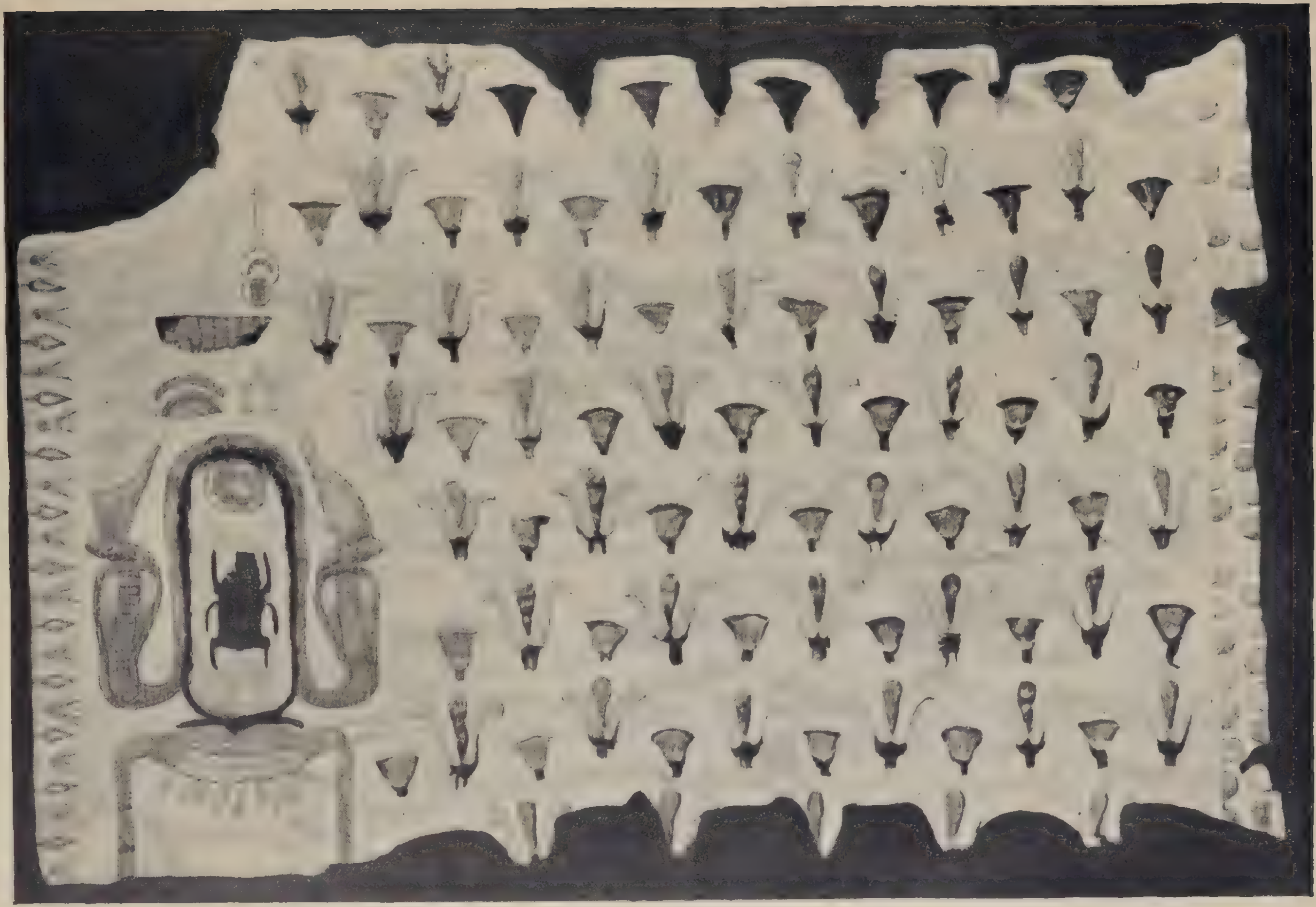
[1] M. de Ronchaud, *La Tapisserie dans l'Antiquité*, p. 34.



Fragment of Tapestry of Amen-hetep II (1449–1423 B.C.).

CAIRO MUSEUM.

captive that, far from meaning any offence, the custom of his own country had misled him, and that the vestments he had offered were not only a present from his royal sisters, but the work of their own hands.

With the Greek conquests of India, Persia, and Egypt, their liking for luxurious surroundings became inordinate, and the accounts of their rich hangings and furnishings almost reach the limit of credibility. Persia especially, where the art appears to have been a purely professional one, must have proved a treasure-house to them.

The Homeric poems have exquisite descriptions of this favourite employment of Greek womanhood. It was their custom to use the finest weavings and embroideries at the obsequies of the honoured dead for whom these wrappings were woven (while the beloved was yet alive) by a near relation. It was considered a slight to the departed to be buried without such a garment, and a dishonour to fail to supply one. Thus it happened that the object of Penelope's famous labour was a shroud. Pending the return of Ulysses, she would listen to no suitor until she had completed the vestment she was weaving. To gain time she unravelled by night the portion she had worked by day. (Fig. 7.)

> Did not the sun, thro' heav'n's wide azure roll'd
> For three long years, the royal fraud behold?
> While she laborious in delusion spread
> The spacious loom, and mix'd the various thread;
> Where as to life the wond'rous figures rise,
> Thus spoke the inventive Queen with artful sighs.
> "Tho' cold in death *Ulysses* breathes no more,
> Cease yet a while to urge the bridal hour;
> Cease, 'till to great *Laertes* I bequeath
> A task of grief, his ornaments of death.
> Lest when the Fates his royal ashes claim,
> The *Grecian* matrons taint my spotless fame;
> When he, whom living mighty realms obey'd,
> Shall want in death a shroud to grace his shade."
> Thus she: at once the gen'rous train complies,
> Nor fraud mistrusts in virtue's fair disguise.
> The work she ply'd but studious of delay,
> By night revers'd the labours of the day.
>
> *Odyssey*, Book 2.

Andromache was weaving in secret the same kind of vestment for Hector at the time of his death :—

> Pensive she ply'd the melancholy loom,
> A growing work employ'd her secret hours,
> Confus'dly gay with intermingled flow'rs.
>
> *Iliad*, Book 22.

When Iris is sent to call Helen of Troy to behold the combat between Menelaus and Paris :—

> Her in the palace at her loom she found ;
> The golden web her own sad story crown'd,
> The *Trojan* wars she weav'd (herself the prize),
> And the dire triumphs of her fatal eyes.
>
> *Iliad*, Book 3.

In a work attributed to Aristotle, *De Mirabilibus Auscultationibus*, it is recorded that there was made for Alcisthenes of Sybaris a piece of stuff of such magnificence that it was considered worthy of being exhibited at the feast of the Lacedemonian Juno. It was there admired more than all the other objects, and was of purple colour, in size about 22 feet square, with ornamentation of figures worked in the weaving. The upper part represented the sacred animals of the Susians, the lower those of the Persians : in the middle were Zeus, Hera, Themis, Athene, Apollo and Aphrodite, while at the ends Alcisthenes and the emblem of Sybaris were twice reproduced. This tapestry afterwards came into the possession of Dionysius the Elder, who sold it to the Carthaginians for 120 talents—an enormous sum, equivalent to £26,400 of our money.

From Greek looms came the venerable specimens of tapestry that are now exhibited in the Museum of the Hermitage, St. Petersburg. The Imperial Commission in the course of its investigations found these pieces of ancient dress material in the Tomb of the Seven Brothers, at Tembriouck in the province of Kouban. Kouban on the north-east shore of the Black Sea was anciently a Greek settlement, and the tomb dates from the third or fourth century before Christ. Of primary importance, then, are the fragments of tapestry-woven material that its investigation revealed. One of these

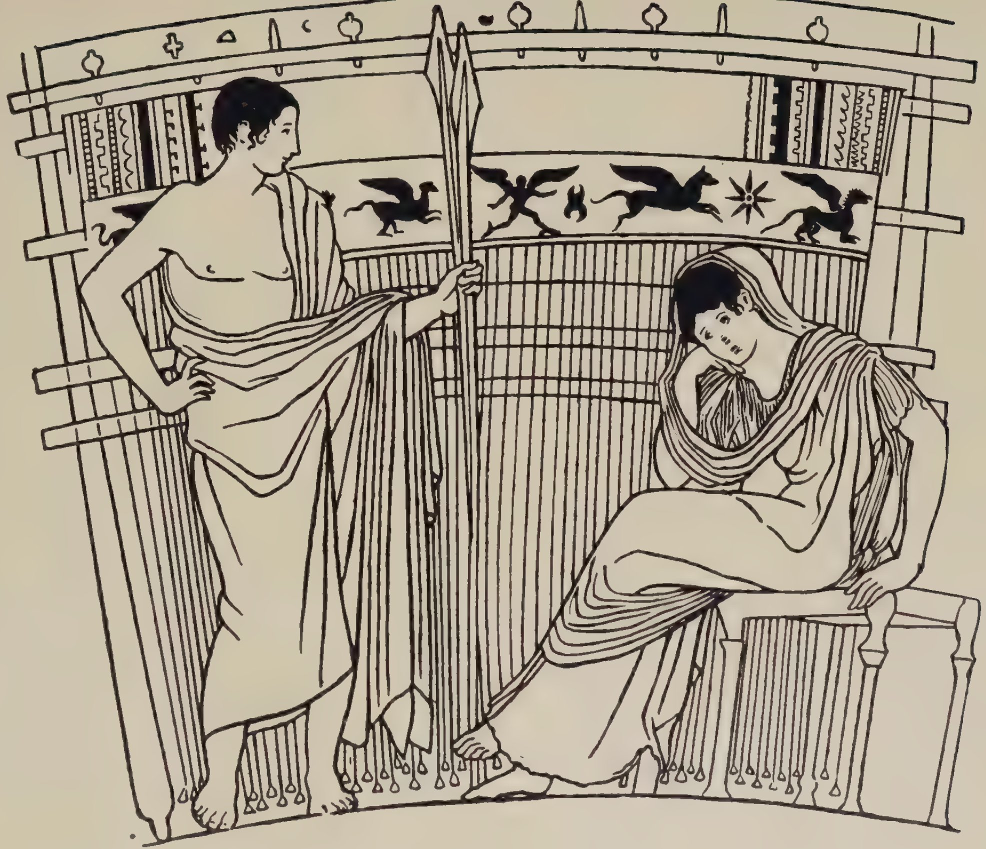


FIG. 7.

The Loom of Penelope, from the Chuisi Vase, about 400 B.C.

M. Conze, *Annales de l'Institut de Correspondance archéologique*, 1872, pp. 187–90. *Monuments*, vol. ix., pl. 42.

pieces, supposed to have formed part of a head-dress, is ornamented with a diaper or powdering of ducks on a reddish ground having a border of stags' heads disposed upside down to the diaper. The pattern is the same on both sides, as in ordinary tapestry. Another piece, part of a covering or hanging, consists of a series of bands, plain ones alternating with others having a floral ornament. (Figs. 9 and 10.) We have an illustration of the kind of loom upon which these textiles were woven. It is taken from a Greek vase, about 500 B.C., representing Penelope at her loom. (Fig. 8.) It differs slightly in principle from the Egyptian one from Beni-Hassan. With the Greeks the material was woven from the top downwards and there was no cylindrical attachment at the foot, the warps being kept perpendicular by a series of weights—a principle we find in Scandinavian weaving.

With the Romans, as with the Greeks, tapestries were valued as necessary articles of furniture, and later as objects of luxurious art. The Roman, at first severe and simple in his tastes, developed, as wealth increased, a luxury which more than equalled that of his Grecian predecessor. The art of tapestry-weaving does not appear to have been professionally practised to any great extent in Rome; the hangings were imported from abroad. Babylon, Egypt, Persia, India, and even the distant provinces of barbaric Gaul sent woven hangings to Rome. In later times the fashion fluctuated, embroidery superseding tapestry, then again, as Martial writes:—

> Haec tibi Mephitis tellus dat munera: victa est
> Pectine Niliaco jam Babylonis acus.

Babylon, famous for its embroideries and weavings, covered its walls upon occasion with the richest materials. Pliny tells us how some of the hangings made there were sold in Rome in the last years of the Republic for a sum equal to £640 of our money, and two hundred years afterwards Nero bought the set for no less than £16,000. The same emperor caused a *velarium* to be made which represented the sky with *Apollo driving his chariot*, for one of the theatres at Rome.

We read also of a purple curtain adorned with inwoven representations of Britons, and literature of the period is full of descriptions of such weavings.

Under the Republican rule, and during the early period of the Empire, weaving in Rome was done by the women slaves of the house, who worked under the supervision of the matron. They were expected to produce not only material sufficient for household requirements but enough to provide a profit to the master, who sold the surplus quantity in the public market.

The most instructive and interesting description of ancient tapestry-weaving is that given by Ovid, where he describes a veritable duel, fought with looms as weapons, by the goddess Pallas and Arachne. The latter was a very famous lady weaver, whose dexterity and pride in her work so aroused the anger of the goddess tutelary of the craft, that she challenged her mortal rival to face defeat in a weaving contest.

Here is Ovid's account, translated by Mr. Croxall :—

Straight to their Posts appointed both repair,
And fix their threaded Looms with equal care ;
Around the solid Beam the Web is ty'd,
While hollow Canes the parting Warp divide ;
Thro' which with nimble Flight the Shuttles play,
And for the Woof prepare a ready way ;
The Woof and Warp unite, press'd by the toothy Slay.
Thus both their Mantles button'd to their Breast,
Their skilful fingers ply with willing Haste,
And work with Pleasure ; while they cheer the Eye
With glowing Purple of the *Tyrian* Dye ;
Or justly intermixing Shades with Light,
Their Colourings insensibly unite.
As when a Show'r transpierc'd with Sunny Rays
Its mighty Arch along the Heav'n displays ;
From whence a thousand different Colours rise,
Whose fine Transition cheats the clearest Eyes ;
So like the intermingl'd Shading seems,
And only differs in the last Extremes.
The Threads of Gold both artfully dispose,
And as each Part in just Proportion rose,
Some antic Fable in their Work disclose.
Pallas in figures wrought the heav'nly Pow'rs,
And *Mars's* Hill among th' *Athenian* Tow'rs.

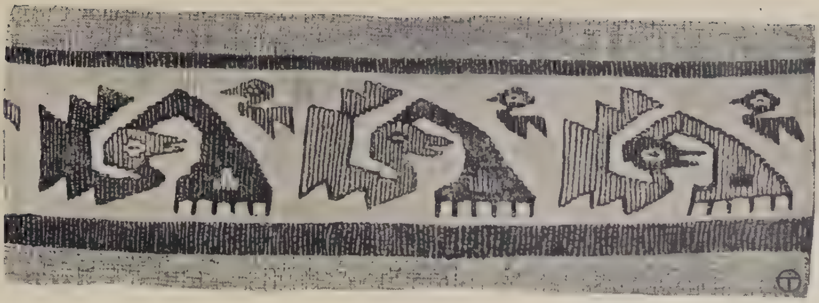


FIG. 8.

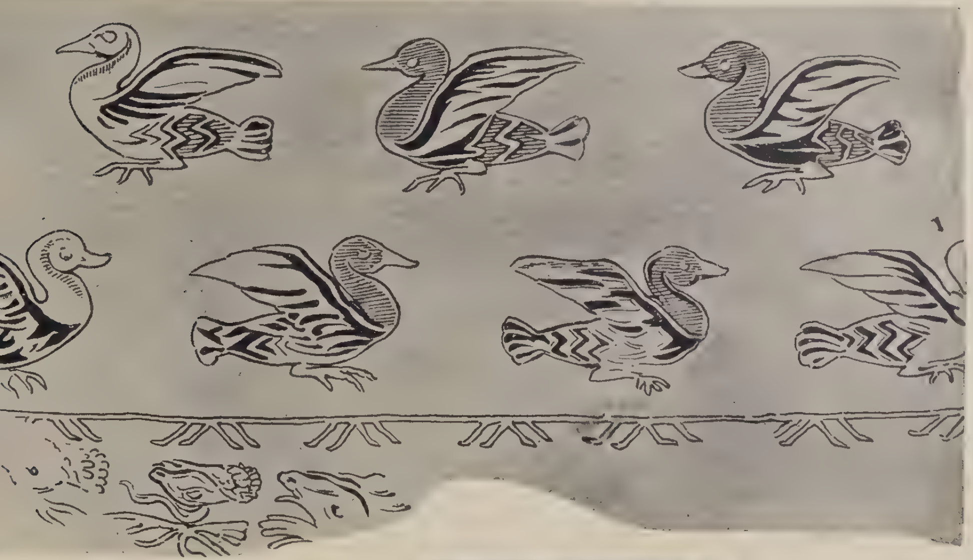


FIG. 9.

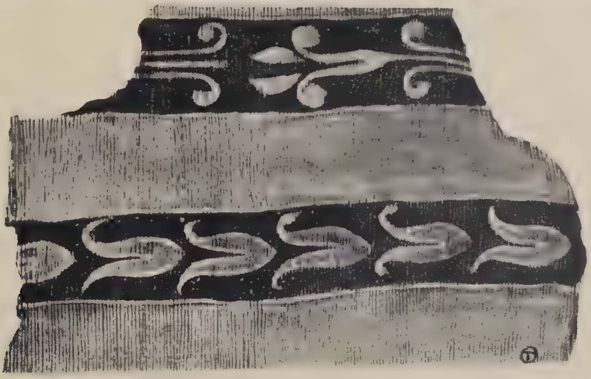


FIG. 10.

FIG. 8. *Ancient Peruvian Tapestry.* THE VICTORIA AND ALBERT MUSEUM.

FIG. 9. *Ancient Greek (about* 400 B.C.) THE HERMITAGE, ST. PETERSBURG.

FIG. 10. *Ancient Greek (about* 400 B.C.) THE HERMITAGE, ST. PETERSBURG.

On lofty Thrones twice six Celestials sate,
Jove in the midst, and held their warm Debate;
The Subject weighty, and well known to Fame,
From whom the City should receive its Name.
Each God by proper Features was exprest,
Jove with a majestic Mien excell'd the rest.
His three-fork'd mace the dewy Sea-god shook
And looking sternly, smote the ragged Rock;
When from the Stone leapt forth a spritely Steed,
And *Neptune* claims the City for the Deed.
Herself she blazons with a glitt'ring Spear,
And crested Helm that veil'd her braided Hair
With Shield and scaly Breast-plate, Implements of War.
Struck with her pointed Lance, the teeming Earth
Seem'd to produce a new surprising Birth;
When, from the Glebe, the pledge of Conquest sprung,
A Tree pale green with fairest Olives hung.
And then, to let her giddy Rival learn
What just Rewards such Boldness was to earn,
Four trials at each Corner had their Part,
Design'd in Miniature, and touch'd with Art.
Haemus in one, and *Rhodopè* of *Thrace*,
Transform'd to Mountains, fill'd the foremost Place;
Who claim'd the Titles of the Gods above,
And vainly used the Epithets of *Jove*.
Another shew'd, where the *Pigmaean* Dame,
Profaning *Juno's* venerable Name,
Turn'd to an airy Crane, descends from far,
And with her *Pigmy* Subjects wages War.
In a third Part, the Rage of Heav'n's great Queen,
Display'd on proud *Antigonè* was seen
Who with presumptuous Boldness dar'd to vye,
For Beauty, with the Empress of the Sky.
Ah! what avails her ancient Princely Race,
Her Sire a King and *Troy* her native Place?
Now to a noisy Stork transform'd, she flies,
And with her whiten'd Pinions cleaves the skies.
And in the last remaining Part was drawn
Poor Cinyras, that seemed to weep in stone;
Clasping the Temple Steps, he sadly mourned
His lovely Daughters, now to Marble turn'd.
With her own Tree the finish'd piece is crown'd,
And Wreaths of peaceful Olive, all the work surround.

Metamorphoses, vi.

Arachne, choosing for subject the *Amours of the Gods*, pictured with marvellous skill such instances as Jove and Europa, Asteria, Leda, Aegina, Mnemosyne, Jove as the Satyr, Danae's shower, and Amphitryon, etc., all with proper landscape accessories. She showed also the loves of Phoebus, Bacchus, and Saturn, while :—

> Fresh Flow'rs which Twists of Ivy intervene,
> Mingling a running Foliage, close the next Design.

Pallas was so overcome with vexation at the success of a work not inferior to her own, and incensed beyond control at her rival's deliberate insult in selecting for subject the *Amours of the Gods*, that she belaboured the hapless Arachne with a shuttle until she had rendered her insensible. The goddess then changed Arachne to a spider to weave evermore.

The above description is so lucid that it is undoubtedly of a tapestry which the poet had seen, and it gives an invaluable idea of the subject, style, and treatment of these hangings in Roman times.

From references in Claudian and others, in later times, embroidery appears to have usurped the place of tapestry. The Scandinavian races practised the art from the most remote times. Bartholinus relates that it was much cultivated by the ancient Icelanders, who wove the history of their champions and giants in tapestry.[1] In the "Elder Edda" there occurs a reference to these woven pictures :—

> I will give to thee, Gudrun,
> Gold to be glad with
> All the great wealth
> Of thy father gone from us,
> Rings of red gold
> And the great hall of Lodver,
> And all fair hangings left
> By the king late fallen.
> Maids of the Huns
> Woven pictures to make,
> And work fair in gold
> Till thou deem'st thyself glad.
> (Ancient Lay of Gudrun.)
> —*Volsunga Saga.* (Magnusson and Morris.)

The form of loom used in the Northern regions until a short time ago was closely akin in principle to that of Penelope. (Fig. 7.) That is to say, the warps were kept perpendicular by a series of weights attached to their ends, instead of the strings being tied to a roller at the foot. The comb for pressing down the weft was an instrument shaped like a sword blade: a similar tool was used by the ancient Peruvians. Such a loom, once used in the Färoe Islands, is to be seen in Bergen Museum, and the Museum of Christiania (now Oslo) possesses several specimens. It is impossible to pass over the grim picture of the working of this Scandinavian loom which occurs in the Niàl Saga, it presents such a lurid contrast to Ovid's description of the weaving contest between Pallas and Arachne.

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[1] *Antiquit. Dan.*, Lib. i. 9, p. 51.

> In the North of Caithness, Darad came up to a rock, having seen several figures approach and disappear in it. In this rock there was an opening through which he saw wild women weaving, and singing as they wove. And the weights of the loom he beheld were human heads—the heads of heroes: of entrails were the warps and woofs: swords were the shuttles: and for a comb they had arrows. Now as they sang their awful song, the words dinned in his ears and became understandable. They sang that they were Valkyrias and that the web they were weaving was the web of Darad. As the song ceased they tore in pieces the work they had done, and departed as they had come, some going North and some going South.

Thus the grim Scandinavian compares with the Roman!

CHAPTER II

LATER EGYPTIAN OR COPTIC TAPESTRIES

THUS far the early history of tapestry has been constructed from the accounts of ancient scribes and poets, the subjects painted in contemporary decorations, and examination of the few ancient specimens that yet remain with us. The century preceding the dawn of Christianity has left more examples, and, as time advances, specimens are multiplied. From these it is possible to ascertain the nature and construction of the material, the styles and development of its ornamentation, the purposes for which it was utilised, and to some extent the popularity to which it attained from the beginning of the Christian Era until the twelfth century.

Within a comparatively recent period the caves and sandy cemeteries of Egypt have yielded up innumerable garments and fabrics, which in a soil less preservative would have perished long ago.

In 1884, M. Maspero, the famous Egyptologist and Oriental scholar, director of the Museum at Cairo, announced to the world the discovery of innumerable relics of art work in the ancient necropolis of Akhmîm-Panopolis in Upper Egypt. Since that date similar discoveries have been made in other districts, and the burial grounds of Denderah, Antinoë, the Fayoum, Erment, etc., have proved veritable treasure-houses of Graeco-Roman, Byzantine, and early Mahommedan art.

The dead were buried in the clothes fitted to them during life, and here and there a garment is found bearing the marks of wear and tear. The most common of these is the shirt or tunic, woven in one piece of stuff with an aperture in the middle through which the head and neck of the wearer were passed. The material is generally linen ornamented with bands and panels tapestry-woven in silk or wool. In addition to fabrics, utensils of symbolic meaning, ornaments, tools, etc., are found with the dead.

Brought again into the light of day from gloomy cavern or sandy grave, these garments, stained and discoloured though they be, enable us to picture, with absolute certainty as to costume, the guise in which the people of Egypt walked on the earth when the Faith was yet in its infancy, and probably to them unknown. And in these garments of Akhmîm, far distant from Rome or Judea, it is possible to trace the first evidences of the new faith as it finds expression in woven ornamentation. It is dominant everywhere during the Byzantine period, becoming repulsive in the latter stages of that style, and then is lost in the seventh century when the Mohammedan conquerors swept through the land, and everywhere set their sign on art. A few centuries later, tapestry-weaving becomes eclipsed by embroidering and the weaving of brocades, etc.

Formerly the districts in which these clothes were found were ancient Hellenic settlements, and when the Greek power had waned, Rome claimed the provinces for her own. The Egyptians, as the last chapter demonstrated, were the most skilful weavers in ancient times ; and to their lineal descendants—the Copts—the practice of the craft became almost a hereditary instinct. They had woven the garments, etc., of their Persian or Greek conquerors : they did the same for their Roman masters, adopting freely that distinctive national style, for there is but little of recognisable Egyptian design in these weavings. Occasionally in the Roman and Christian ornamentation there are examples of atavism in the reversion to some ancient Egyptian symbol used as an element in design ; but in general the work is carried out to the letter and in the spirit of the art of the ruling power. In the last Christian period, when that influence became weakened and debased, a characteristic Coptic style took its place, a style in which natural forms were outraged, and the only palliatives were lurid colouring and fine texture.

But, if the design in the best periods of Coptic weaving be exclusively foreign, the technique in the finished work is unmistakably national, and there are few examples that do not bear the impress of the Copt.

The tunics, etc., are for the greater part woven in the simplest shuttlework fashion, but are ornamented by inwoven bands, panels, or diapers of tapestry-weaving. This treatment is not exclusively Coptic, it is common in old work where tapestry was used as a dress-material, as in Peru. The fabric was begun in ordinary shuttle-weaving and carried on until the weaver desired to introduce a tapestry panel. At that point he changed the weft or threads in the shuttle, and working with two or more of the warp threads combined as one he proceeded with his tapestry-weaving, beating down this new weft with the comb. The ordinary shuttle-weaving was continued to right and left of the insertion, and when the tapestry panel was completed the warp threads were divided into their original number, the plain weaving being proceeded with along the width of the loom. Such a method was delightfully simple and effective, for the inwoven panel or band being generally of wool or silk is slightly raised above the surface of the shuttle-woven linen that surrounds it. A simple upright loom or frame was used, and the workman seated in front might dispense with the " lisses " or cords used in pulling the distant warps towards him. This would produce a very pliant fabric, the warps being kept loose enough to permit the passing of the shuttle. Some of the later specimens of these inserted panels have been executed by another method, that of drawn-thread work, a tambour-frame taking the place of the loom; but, whatever the method of production may be, the resulting material is the same.

The chief characteristic feature in Coptic weaving is the extreme development of the principle of the free shuttle or spindle, or, as the French call it, the "*ressaut*," or, more familiarly, the "*crapaud*."[1] The Western tapestry-weavers kept their weft threads fairly perpendicular to the warps. Occasionally in rounding a leaf, etc., these to a slight extent take the direction of the form, but generally a rounded form is indicated in part by a series of " steps " or " ladders " in mass. The Copt did not bind himself by these formal methods, and carried the opposite principle to the extreme. He made his weft wander in any direction he wished, diagonally to the warp if he willed it, till sometimes weft and warp become almost parallel. He built up his mass form first, then his flying shuttle jumped from point to point, quite indifferent to the relative positions of warp and weft. This is the method pursued in those intricate geometric patterns traced in white outline on a dark purple ground, which at the first glance give the impression of a needlework execution to any one who is unacquainted with the capacity of the weaver's tools. The curious procedure is carried to such excess that the outlining weft forms almost a framing to the mass it encloses. This free shuttlework had been a heritage from the ancient Egyptians, for in one of the fragments now in the Museum at Cairo there are instances where two of these shuttles have been used, and in the semi-circular forms the weft travels round the shape. Apart from the above-cited peculiarities Coptic tapestry-weaving is very similar to mediaeval or even modern work in appearance. There are the little holes in the fabric where a change of colour comes parallel to the warp, and the intercrossing stitches when it is of considerable extent. In general the texture is finer than that met with in most of the mediaeval tapestries, but sometimes it is quite as coarse as 16 to 19 warps in the space of one inch. In some specimens, in all the periods of Coptic weaving, the fineness of texture is unrivalled. This is the case with linen or wool weaving as well as silk, for the Egyptian linen and wool were spun as fine as silk. The *Byssus* weavings held in such repute among the Greeks may well have been something akin to the finest weaving in the ornamentations of these faded grave-clothes.

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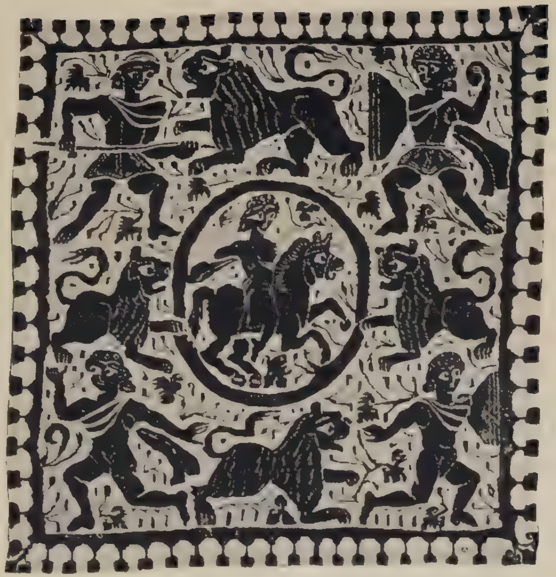
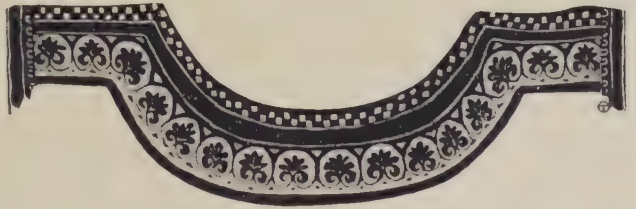
[1] Gerspach, *Les Tapisseries Coptes*, p. 6.

As the land of Egypt is far distant from Athens or from Rome, a considerable time must elapse before any change in the capitals could have an influence there. It is not till late in the fourth century that expression (in ornament) of the Christian religion may be looked for. Up to that date we find innumerable garments with exclusively pagan decoration, and Roman art was past its best period at the





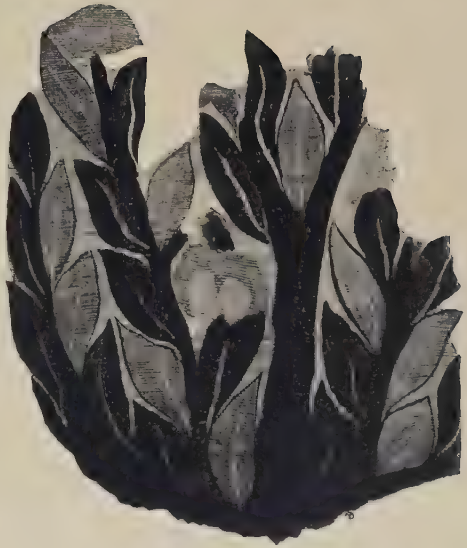


FIG. 11.

FIG. 14.

FIG. 13

Coptic Tapestries.

THE VICTORIA AND ALBERT MUSEUM.

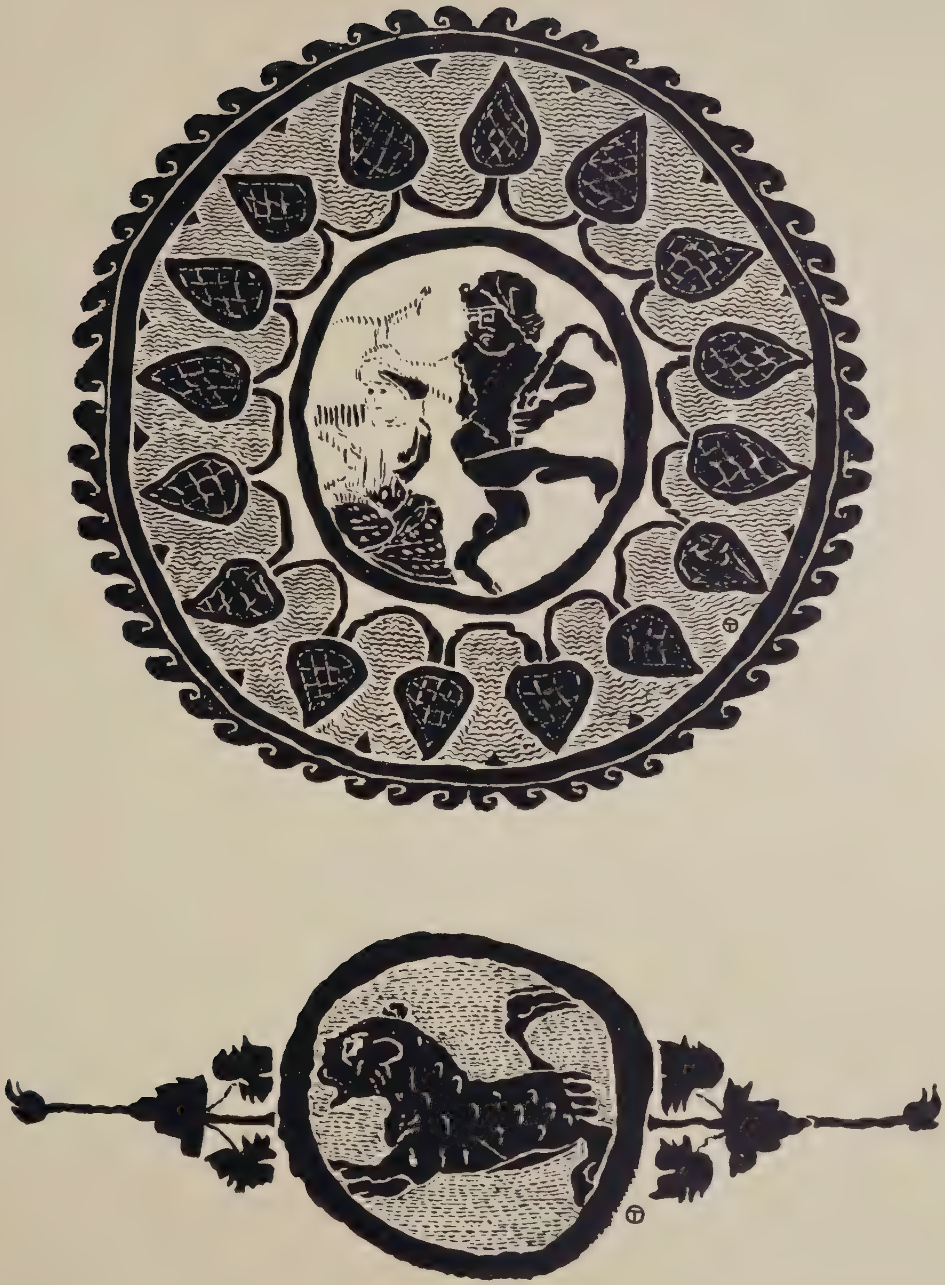
time when the greater part of these specimens was designed and put upon the loom.

It is very rarely that a piece of Coptic weaving of purely Greek designing is met with : there is one very fine specimen, a collar for a tunic, in the Victoria and Albert Museum. (Fig. 14.) It is unfortunate that the garment of which it formed part is missing, for the rounded shape of the collar suggests a robe of different cut from that of the common ones, with the horizontal slit for the head and neck of the wearer. The design is carried out in dark purple wool and ecru linen thread upon a linen warp. The drawing of the anthemion ornament has all the spirit and free rendering of such detail in Greek art. The chequer pattern in the upper part has a certain barbarous richness, in pleasing contrast to the almost fragile elegance and grace of the honeysuckle below, and this effect is emphasised by the plain dark band that separates them. So faithfully has the Copt followed the letter, and especially the spirit, of his model that, had the collar been found elsewhere than in Egypt, it would have been attributed to Greek workmanship. But the technique of the weaving gives a clue to the maker ; the needlework effect caused by the free shuttle is here too. The white outlines of the bands, instead of having their curves indicated by series of " stair-steps," are boldly executed with the " *crapaud*." The white veins in the interior of the anthemion pattern are done by the same agency, so upon this collar the Copt has set his mark. The owner of the garment had been laid to rest in it some time in the third century after the coming of Our Lord, which makes it one of the most ancient pieces of Coptic tapestry yet discovered.

The antique feeling is very strong in panels 15 and 16, and in the first an eastern influence is manifest in the wavy border and the inner framing with its cone ornamentation. These two panels belong to a distinct school. There is in these a feature not met with in the examples before mentioned, i.e. the ground or framing of the panels has been woven, not with dark or light thread alone, but with alternate stitches of dark and light. Where this feature occurs in the cone border it gives relief to the inner panel, which unfortunately is badly mutilated, but enough remains to show that the spirit of the model has been fully interpreted by the Copt. The more complete figure is described as Mercury, and the torn figure is evidently a woman, perhaps Psyche. No. 16 is a lesson in design, even to a master. With a circle, an oddly-drawn wild beast, and a few leaves and stems, the designers of this period contrived an arrangement at once graceful, artistic and decorative. Both these fragments are of very fine texture in warp and weft. The drawing is playful, the Greek freedom and litheness is not yet supplanted by the firm rigid lines and massing of the later style.

The next example is perhaps later, but is certainly one of the most interesting in the collection in the Victoria and Albert Museum. It is difficult to classify: the Egyptian and Roman elements are so equally balanced. The ancient symbol of Osiris and Isis has here its antique shape—the oval, and it is curiously powdered or jewelled with spots of different colour. Inside the disc is a skeleton-like head with great piercing eyes, eyebrows, nose and mouth. Spots on the cheek are intended for carnation tints. Over the head is a cap, with what appears to be a debased rendering of snakes; serpents on the head were anciently a symbol belonging to monarchs. The corners of the panel are occupied by four vases, from which spring leaves, etc.; and the whole is contained within a plain narrow band separating it from an undulating stem-and-leaf border. The colours are sombre, few, and simple. It is deplorable that this most interesting example is in such a dilapidated condition. It recalls memories of ancient Egypt, and the symbol yet retains its pagan impressiveness, which is lost when it is met with again, in conjunction with Christian emblems. (Fig. 17.)

The Copts served their Roman masters in the same faithful spirit. The Roman tunic was in the first period very simple, being in most cases ornamented with plain bands in one colour, either red-brown, brownish-purple, or black. When a little ornamentation was attempted, it was merely an outline of ecru threads that traced geometric forms,—spirals,



Coptic Tapestries (Figs. 15 *and* 16*).*

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zigzags, etc., on a dark ground; a simple, graceful and pleasing effect. Some of the works of the best Roman period are splendidly decorative, and especially admirable is the rendering of the hunting panel. (Fig. 12.) In the centre an elliptical panel contains a horseman (somewhat damaged) evidently in the act of launching a spear at one of the wild beasts that look so fierce or apprehensive of attack, according to whether they are advancing or retreating. Everything in this panel is full of movement, and the draperies are floating in the air. The branches of foliage are skilfully designed to break up the white ground, and it is remarkable how their curves follow the outline of the neighbouring mass—a treatment which gives this panel the feeling of a mosaic. Sometimes, instead of an *inwoven* decoration of tapestry, the makers used an *appliqué*, which is not so successful; the effect is clumsy and suggestive of clouting. By themselves some of the ornaments used in this fashion are exceedingly beautiful, for example the ducks in the centre of the oval. The ivy-leaves surrounding them are beautifully massed in an enclosing band, shaped like a leaf. The ornament as a whole is bold and effective, of the colour of deep purple and ecru, the purple being wool, the ecru linen. (Fig. 19.) In these oval ornaments there is immense variety. Fig. 18 is of another kind, a simple leaf, veined and subdivided with a curious conventional stem, strongly suggestive of the handle of a mirror. Note also the small panel from a tunic found at Akhmîm. It is a splendid example of the detail in Egypto-Roman work, and represents some carnivorous beast killing a goat or gazelle. (Fig. 22.) In Persian art there are similar renderings of this subject; but a more interesting comparison is to be found in a group of hunting and hunted animals which is displayed on the wall of a tomb at Thebes.

In addition to dress ornaments and decorative panels of uncertain use, fragments of mural tapestries have been unearthed. These, when entire, must have been of fairly large dimensions, but as the existing fragments are very rare, and mostly naturalistic in treatment, the classification of them is extremely difficult. One of the largest is the piece showing birds among foliage, in the Victoria and Albert Museum. It is a powerful piece of decoration, the chief feature being a series of horizontal bands containing large birds of gorgeous plumage on a cherry-colour ground. These bands are separated by strips of foliage and fruit, while the lower part of the hanging is decorated by bands of leaf form and ornament (see fig. 11), and lower still is a beautiful border containing reddish flowers of six petals surrounded by leaves and what appears to be seed or fruit. The birds are large, when considered in relation to the foliage, and there is no clue to the age of the specimen. The original colour must have equalled that of the richest Persian examples, if indeed the spirit of the work be not Persian. The warp runs vertically, and the weaving is in technique similar to modern work, the lower border suggesting the characteristic tapestry border of the early sixteenth century. More naturalistic still is the portion of another hanging, also in the Victoria and Albert Museum. (Fig. 13.) Here are stems and leaves, sturdy in growth, and harmonious in colour, with fruit form suggestive of the pomegranate: there is but little to distinguish it from an early Flemish hanging. In both the warp is horizontal, but in the Coptic example the warps are undulatory in the extreme, and the leaves bear a thin outline of dark brown or black, while the fabric as a whole is very flexible. It is to be hoped that future discoveries will throw some light upon the origin and period of the school which produced these remarkable specimens of a decorative art inspired seemingly by pure love of nature. There is the spirit of the Renaissance in them, the maker of them has broken away from the trammels of tradition, and trusted to nature only. It thus affords a great contrast to Coptic weaving of the latter part of the Byzantine style.

There are also woven portraits of the Roman period, such as the head of a lady (fig. 20), with a disc or nimbus. It must have been an excellent likeness; the drawing is firm, the modelling, softened by time, is very effective still, and the flesh colour is beautiful. It is remarkable that in the lighter shadows and in the half tones a grey-blue tint is used—a comparatively modern technique. Again, the hair in general is

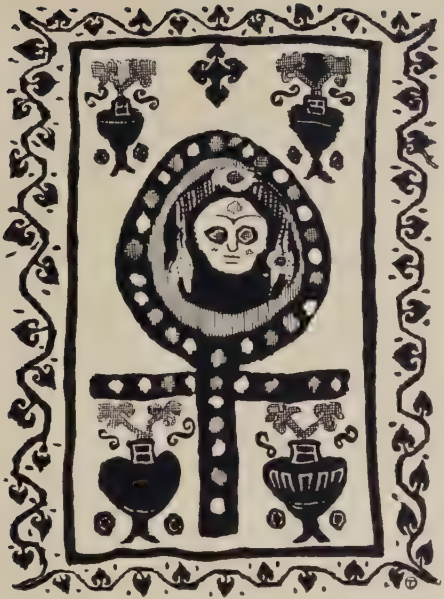

FIG. 17.

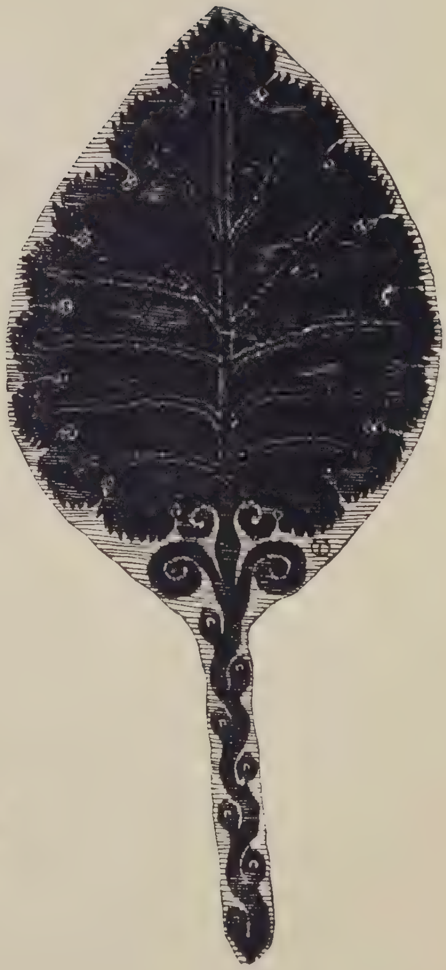

FIG. 18.

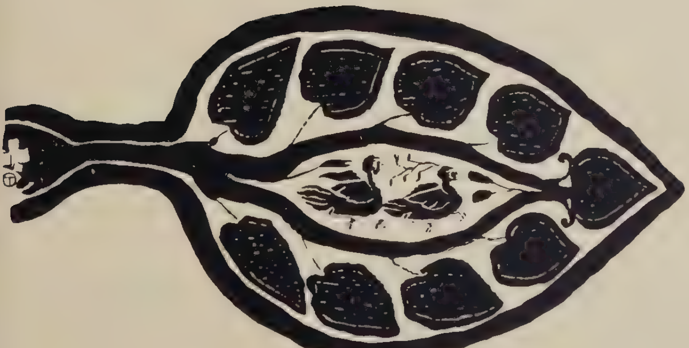

FIG. 19.

Coptic Tapestries.

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dark brown or black, with lighter tints in brown, but where it rests on the shoulders in a horizontal position the lights are more grey—another natural truth. The subject must have been a lady of high rank: a golden tiara or jewelled circlet rests on her brow, rich ornaments hang from the ears, and a brooch, or pendant, appears in front of the neck. The band that frames the composition is of red and orange, the background is almost black, the disc or nimbus is pale green-grey. The dress is of flesh colour, and the panel as a whole is a magnificent decoration, bold and strong almost to fierceness, yet most artistic: it is a splendid piece of craftsmanship. The disc or nimbus is stated to have been introduced about the time of Constantine, and this portrait may date from that period, though it shows no signs of decadence.

The Christian period in Egypt may be considered as beginning about the time of the conversion of Constantine, but it did not reach full recognition until the edict of Theodosius I. (A.D. 379) established it as the State religion. In many garments woven before the fifth century, Christian symbols, such as the cross, are found, but as these were also pagan emblems they cannot be regarded as certificates that the wearer was a Christian. Some may have been used as tokens by which one believer might privily recognise another in times of persecution, and the garment being buried with him would bear witness to his religion. This may have been so in relation to the cross that is woven on the shoulder of a tunic. (Fig. 21.) Otherwise, the decoration is frankly pagan, fierce animals chase each other up and down the narrow bands on the front, back and sleeves; four warriors are represented with shields on the breast of the garment, while a similar group adorns the back. In the narrow bands on the shoulders are two small circles; the one on the right contains a four-petalled flower, that on the left a cross. This cross, exhibited as it is upon the shoulder, would be almost overpowered by its pagan surroundings, and while fulfilling its original purpose could not be denounced as Christian, as the cross was a decorative element in the art of pagan Rome. It is significant too that the ornament on the corresponding space is different, in view of the fact that repetition is here almost a law. As a piece of decoration this tunic is not so fine as those of the best Roman period. The freedom of decorative line is less apparent, rigidity takes its place, the drapery is no longer swaying in the air and the figures are less proportionate, while the firm yet delicate drawing of the classic period has degenerated. In a similar garment a cross is shown on the neck in front, and the figure drawing is debased, rigid lines are the rule, and the curves have lost their delicate sweep to become tortuous or broken. Later, ornament becomes of more importance than figures. A characteristic example of the Byzantine period in Coptic weaving is shown on page 19—a series of trees under arches, with bands containing symbolic fishes, leaf forms, etc. It is a beautiful example of decoration in dark purple wool upon ecru linen, one of the finest specimens of its period. Very fine also are the patterns traced in white on a dark ground, in some cases with a lace-like effect, as in fig. 24. Symbolism in the Byzantine period becomes a powerful agent in design; even in this little panel there are evidences of it—the vine border, and the four vases with water-like forms issuing from them—these are said to be emblematic of the four rivers of paradise. A form frequently met with in different stages of Coptic work is the oval tree, generally represented springing from a pot, but this example has been mutilated. (Fig. 23.) It is of interest to note here that the interlacing branches outline a cross, which is enhanced by a rude rendering of a bunch of grapes in the centre. This oval form of tree may have been a legacy from the ancient Egyptians, as there are examples of it in wall paintings in the *hypogeum* at Beni-Hassan and also at Thebes. There, too, the vine was trained into a semi-circular form.

In the fore-given examples the design has been excellent, the drawing tolerably firm and expressive, and the colour simple and harmonious. Under Christian influence a change takes place: the Copt becomes more and more his own designer. At first the change was but slight. A panel such as fig. 12 was reproduced with comparatively little difference. It

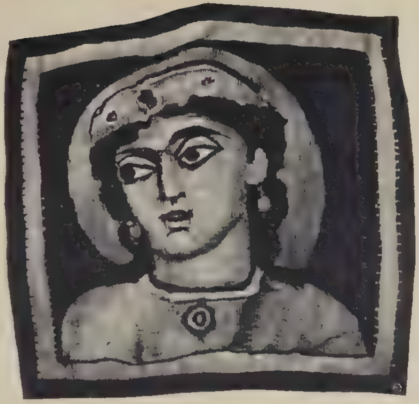

FIG. 20.

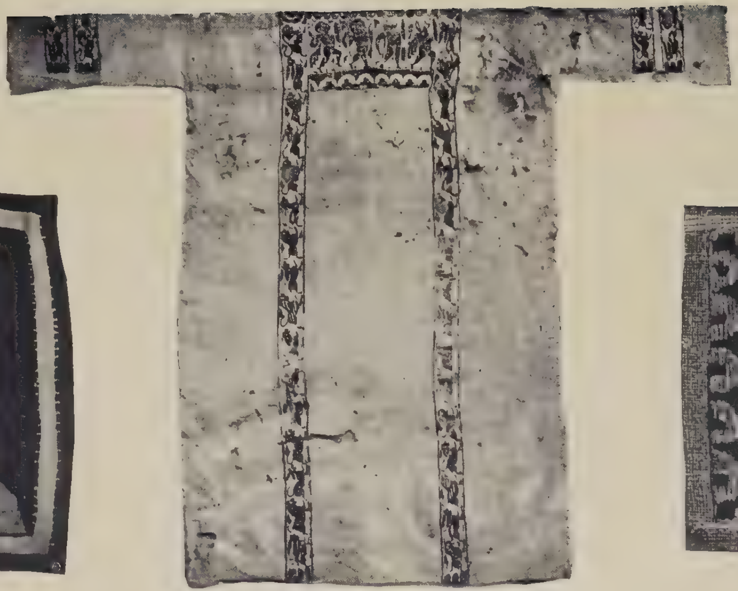

FIG. 21.

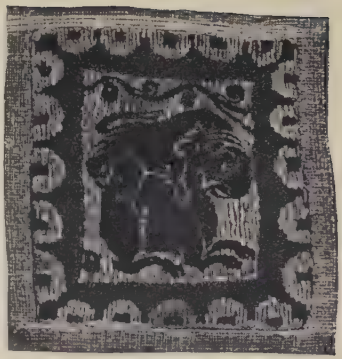

FIG. 22.

Coptic Tapestries.

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is still spirited, although the drawing is less free and accurate, the animals are more strongly enclosed by the surrounding bands or branches, the pagan hunter becomes a saint, such as St. George, a crocodile being introduced, and the bands or branches of foliage throw off a greater number of twigs and leaves.

Then a cramping tendency begins to be felt, and symbolism is evident everywhere. Subjects such as the basket with the loaves, the fishes, the dove as the soul incarnate rising to heaven or drinking from a cup (the water of eternal life), the eagle meaning courage, the lion power, etc., are to be found everywhere, even in the borders enclosed in a framework of stems. The purple panels, upon which were traced, as by a spider, simple geometric or ornamental forms, become over-patterned, and design is bewildering complexity. Crosses are found in every pattern, and are formed by floriated lines, by interlacing octagons, etc., or by rosettes. The Copt was especially fond of polygonal forms, as the intersections gave the form of the cross. The figure drawing has lost all the strength and grace of the Roman period, malproportion is the rule, knowledge of detail is lost, and the drapery becomes rigid. Colour begins to be more assertive as drawing deteriorates, and, symbolism developing, nature grows less and less important. At length individual form is lost in religious preoccupation, and the human figure, animal form, and even architecture become grotesque and painful to look upon. Fig. 25 is a characteristic example of this latter phase. At the top is a priest in the attitude of prayer as practised in the fifth century, the hands uplifted. Imagination recoils from the attempt to identify the form below, it may be an animal or a temple. Below this are two grotesque figures, suggestive of primitive dolls, and lowest of all is a figure with uplifted hands as if pushing a cloth off the head. It may represent the dead rising from the grave and pushing off the shroud. In this stage repeats of figures are common, and a dark outline is sometimes used to separate the various colours. These are bright scarlet, blue, green, and yellow, and by this treatment they become lurid, but it is the lurid colour of decaying nature. However great the religious fervour, it had forsaken or forgotten nature as a guide to expression, and the result of the departure is before us. "The effective vitality of the religious conception," writes Mr. Ruskin, "can be traced only through the effort of trembling hands, and strange pleasures of untaught eyes; and the beauty of the dream can no more be found in the first symbols by which it is expressed than a child's idea of fairyland can be gathered from its pencil scrawl, or a girl's love for her broken doll explained by the defaced features." So it may have been with the Coptic Christians in the beginning, but the development of their art was in a direction that led away from nature, so beauty and truth forsook it.

Coptic tapestry did not benefit much by the use of silk. Very rarely is it met with in early specimens, and its general introduction did not take place until the sixth century, when art was in decadence, and imitation of weaving by means of printed cotton and embroidery had begun to supplant it. The latter is specially applicable to the ornamentation of rich, storiated dresses, such as those in fashion at Rome in the fourth century, and gorgeous beyond comparison those garments must have been. The venerable Austerius, Bishop of Amasia, denounced the dresses of his time. In one of his homilies he censures "the frivolous and haughty people who bear the gospels on their mantles instead of in their hearts. When men appear in the streets thus dressed the passers-by look at them as at painted walls. Their clothes are pictures, which the little children point out to each other. Here are panthers and bears; there, rocks, woods, and huntsmen. The most saintly wear likenesses of Christ, His disciples, and His miracles; here, we see the marriage of Galilee and the pots of wine; there, the paralytic carrying his bed, the sinner at the feet of Jesus, or Lazarus raised from the dead." That there was cause for the censure of the good Austerius is beyond doubt, and an instance is given of a Christian senator who possessed a robe decorated with no less than 600 figures, representing all the principal scenes in the history of Our Lord. There are descriptions of these garments being decorated with pearls and precious stones, but none are extant, as the nature of the materials naturally excited the cupidity of any conqueror.

The seventh century brought with it great changes in Egyptian art-work. The Persians again asserted their influence, but their government was short. In the year of the Hegira 18 (corresponding to *Anno Domini* 639) the Mahommedans, led by Amr, the general of the Kaliph Omar, rushed into Egypt. Owing to dissensions and doctrinal disputes between rival sects of Coptic Christians little opposition was offered, and in eighteen months, Alexandria, the capital, one of the chief cities of the world, was in the hands of the Mussulmans. At first the new religion was severe and simple in its tastes. As Mr. Ruskin writes: "The religious passion is nearly always vividest when the art is weakest; and the technical skill only reaches its deliberate splendour when the ecstasy which gave it birth has passed away for ever."[1] So it may have been in the early years of Mahommedanism when its devotees kept the injunction that the works of God were not to be imitated by His own creatures, and heeded the judgment that those who attired themselves in silk were to have no part in the future life. But this asceticism was not permanent. "The irresistible enthusiasm, that earnest and disinterested zeal of the companions of Mahommed, was in a great measure lost before the first generation passed away. In the fruitful valleys of Damascus and Bassora, the Arabs of the desert forgot their abstemious habits. Rich from the tributes of an enslaved people, the Mahommedan sovereigns knew no employment of riches but in sensual luxury, and paid the price of voluptuous indulgence in the relaxation of their strength and energy. . . . Such is the outline of Saracenic history for three centuries after Mahommed: one age of glorious conquest; a second of stationary but rather precarious greatness; a third of rapid decline."[2]

From very early times Mahommedan art seemed to set at defiance the commandments against the imitation of

[1] *Queen of the Air*, p. 112.

[2] Hallam, *History of Europe during the Middle Ages*, pp. 390–3.

natural things and the use of silk in articles of dress. The latter precept was cleverly evaded: it applied only to garments, and by weaving silk upon a linen or woollen warp the follower of the Prophet considered that as these entered into the composition of the fabric it could not be denounced as silken, no matter how rich the silk weft might be. Silk alone may have been used for the many carpets and hangings decorated with portraits, human figures, animals, flowers, and landscapes in silk, silver and gold, that are described as belonging to the early Mahommedan potentates. The penalty for imitating natural objects was visited upon the maker thereof, not upon the user, so the faithful permitted themselves to acquire those unholy things, provided that they were made by the infidel, and special privileges were given by the Mahommedans to the "people of the Book," as they are termed in the Koran. Under that term the Christians, Jews, Magians, and Sabians were permitted to redeem their adherence to their ancient law by the payment of tribute and other marks of humiliation and servitude.[1] It is most probable, therefore, that the Copts were the weavers of the magnificent robes of Saracenic pattern, fragments of which are plentiful in some Egyptian cemeteries, indeed many of them bear debased Coptic renderings of animal form. Egypt appears to have been a gigantic manufactory for woven tapestry and textiles in general, besides embroidery, and Teunis, Alexandria, Damietta, Sehata, Touneh, and Misr were renowned in this branch of commerce.

The Victoria and Albert Museum possesses fragments of extraordinary interest, woven in the late tenth or early eleventh century. One bears the name of El Hakim El Mansur (A.D. 996–1020), one of the Fatimy Kaliphs, and founder of that curious sect known to us as the Druses. The body of the fabric is of blue linen, of a texture approaching to muslin in fineness, and the decoration consists of bands of debased animal form disposed in panels within a border. Above and below the band a long inscription is placed. The workmanship of the tapestry-woven silk band is excellent,

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[1] Hallam, *History of Europe during the Middle Ages*, p. 388.

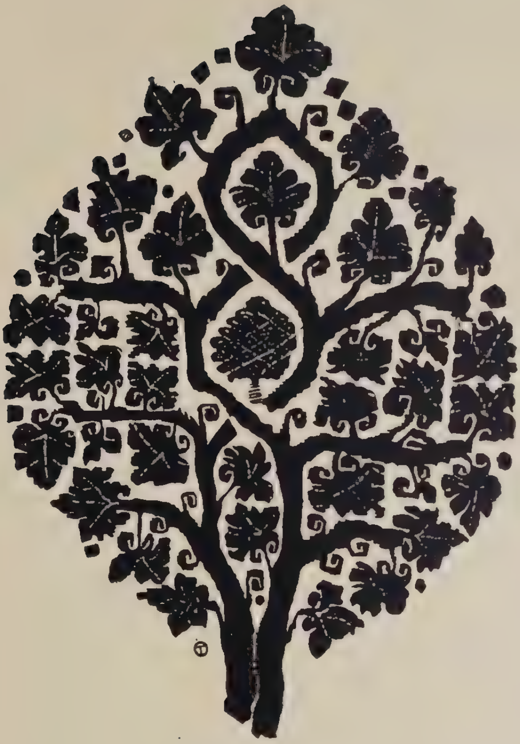

FIG. 23.

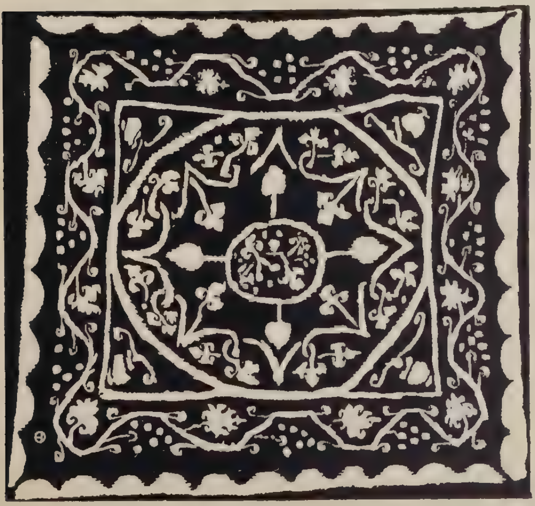

FIG. 24.

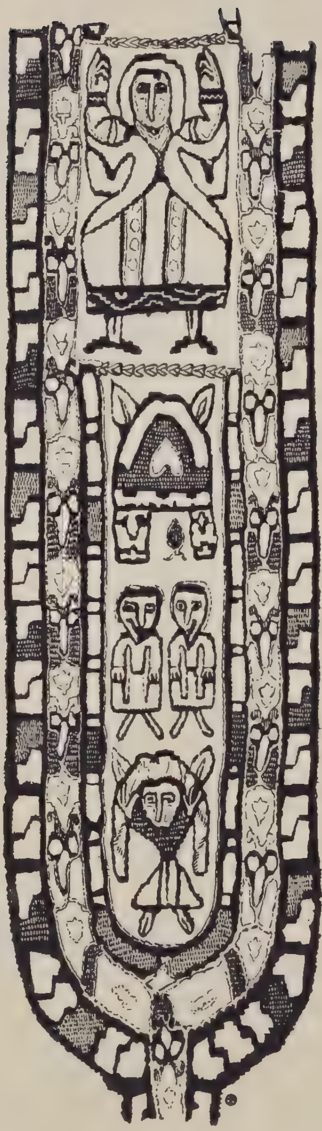

FIG. 25.

Coptic Tapestries.

THE VICTORIA AND ALBERT MUSEUM.

and the texture of the fabric is microscopic. The quiet deep blue of the linen, the shimmer of the golden silk letters on the dark blue background, the light golden-greens of the band, with its forms sharply outlined in brown, give faint echo of the splendour that has been.

Ebn Khaldoun, a mediaeval writer, states that since the time of the Ommiades Kaliphs it was customary in the principal dynasties to maintain a weaving establishment within the palace.[1] This institution was called the *Tiraz*, and the name was applied to the rich fabrics woven therein, and into which inscriptions with the name of the sultan or sovereign were woven. Only he, and such personages of high official rank as he deemed worthy of the honour, were permitted to wear the cloth of the *Tiraz*. The inscription consisted of an invocation, the name of the sovereign, and sometimes the date. Throughout the Mahommedan empire this custom was practised, and a Saracenic writer, describing in glowing terms the weaving shops of Almeria, states that no less than 800 looms were at work on the *Tiraz* work, the expensive material upon which the names of sultans or princes were inscribed.

Several pieces of *Tiraz*, in addition to the one described above, are in the Victoria and Albert Museum. One bears the name of the magnificent Kaliph, Al Mustansir B'illah. It is of fine linen with two bands of tapestry-woven silk. The bands are alike in pattern, but the lower one has an inscription in Kufic characters above and below it: "In the name of God, the Merciful, the Gracious. There is no God but God. Muhammad is the prophet of God. Ali the vicar of God, prayer . . . el Mustansir b'illah, Commander of the faithful, blessing of God be on his (noble) and pure ancestors and his descendants to come." (Fig. 27.)

He was Kaliph of Egypt from about 1036 to 1095, but a rebellion took place about 1067, and the usurper Nazir-ed-doulah occupied the throne for a few years. On the fall of Mustansir his palace at Cairo was looted by the victors, and an inventory of part of the Kaliph's property was made by one of the witnesses. The treasury was discovered by some of the house-servants, who entered a chamber in which was a great number of closets, each having a separate approach. There they found 2000 hangings of damask and other materials embroidered in gold, which had never been used, and representing all kinds of subjects. Some of red damask enriched with gold, and of the most perfect workmanship, represented parks in which elephants were assembled, the ground in these was not gilded. They took from one of the magazines 3000 pieces of red damask edged with white, several complete tents with their couches, cushions, curtains, flooring, carpets and all necessary furniture; an immense quantity of tapestries, fabrics of Kalmoun and Dabik, with silken textiles of every kind and colour, of inestimable value; a number of mats embroidered with gold and silver representing the figures of elephants, birds, and all sorts of animals. Among a number of gold-wrought silk tapestries, of all sizes and colours, about one thousand pieces were devoted to the representation of the succession of the various dynasties, with portraits of the kings and men-of-note. Above each figure was an inscription giving the name of the personage, the time in which he lived, and his principal actions.

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[1] M. Francisque-Michel, *Recherches sur le commerce, la fabrication et l'usage des étoffes de soie, d'or, et d'argent . . . pendant le Moyen Âge*, vol. i., p. 75.

Fakhr-al-Arab received as his share a large piece of silk material of Toster, the ground of which was blue, tinted with a great variety of colours and woven with gold. It had been made to the order of Moezzli-din-Allah in A.D. 964. It was woven at Kairouan and represented the earth with its mountains, seas, rivers, and cities, especially the sacred ones of Mecca and Medina. Even the roads were indicated, and the names of places were woven in threads of gold, silver and silk. Tadj-al-Molouk, with other precious goods, received a tent of red satin woven with gold, of inestimable value, that had been made for the Kaliph Molawakkel, and also a carpet of Damas for which he refused 1000 dinars.[1] Another item was 200,000 pieces of armour.

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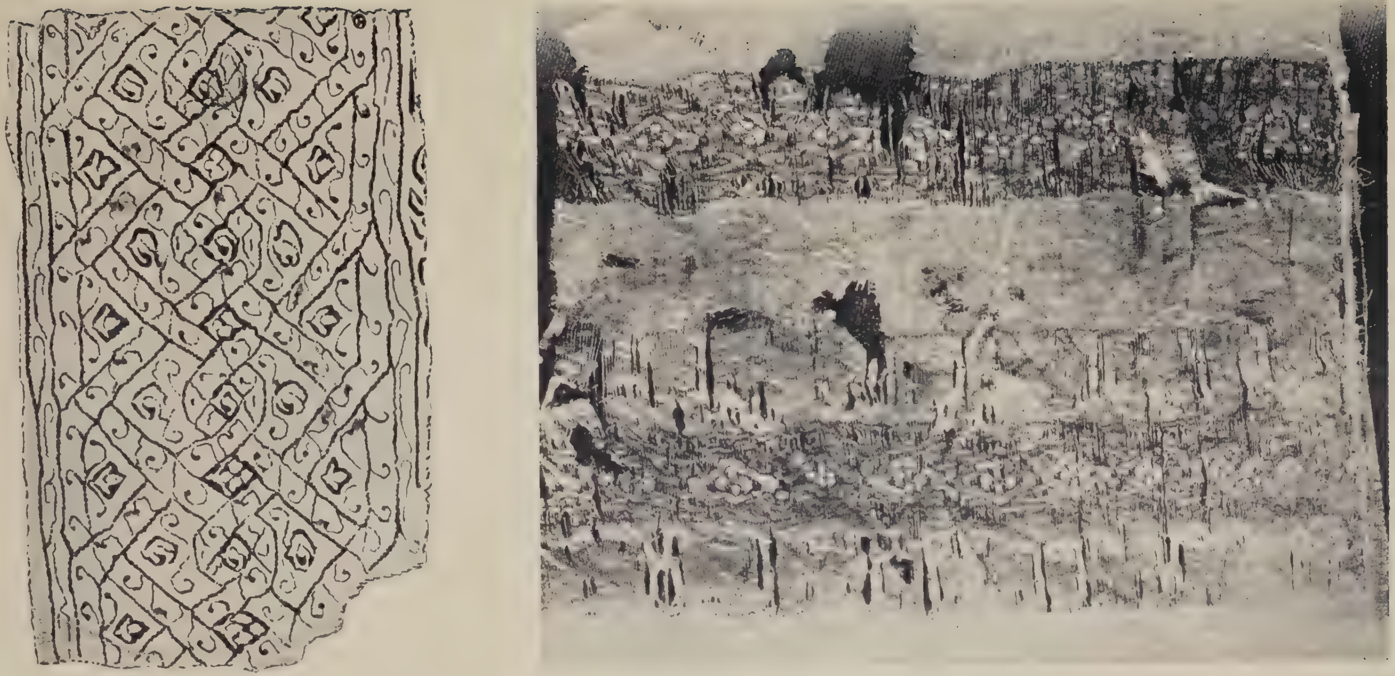
[1] Quatremère de Quincy, *Mémoires géographiques et historiques sur l'Égypte et sur quelques contrées voisines*, vol. ii., pp. 376–98.



Egypto-Saracenic Tapestries. (*Figs.* 26 *and* 27).

THE VICTORIA AND ALBERT MUSEUM.

Similar instances of Oriental splendour are afforded by descriptions of the Courts of the Sassanide monarchs of Persia, the Kaliphs of Bagdad, and the good Kaliph Haroun-al-Rashid of Algeria, with others, not to mention the victorious Saladin of later date. It is more profitable now to turn westwards and examine the records of weaving.

To sum up. The greater part of the tapestries of the Coptic period, as yet in our possession, is dress material or applied to decorate garments. The hangings are few and fragmentary. In its technique, under Graeco-Roman influences the craftsmanship is perfect, the drawing is bold and correct, the colours somewhat limited but harmonious, while the design is excellent. In the early Christian period the drawing and design become debased, while the colour is gorgeous. The panels for the greater part are woven so as to show the warps vertical when finished, and the use of the free shuttle is characteristic. In the Mahommedan period this latter peculiarity is not so apparent. The work shows exquisite appreciation of colour, drawing, and decorative effect. It consists largely of bands or strips, daintily minute, with or without lettering, sometimes with mock Arabic inscriptions, and occasionally a strap-work pattern such as fig. 26 is used. Perfect in colour, gossamer-like in its silken and linen texture of exquisite fineness, need we wonder that, in the twelfth and thirteenth centuries, specimens of it brought westwards were attributed to the powers of enchanters and fairies?

CHAPTER III

TAPESTRY IN EUROPE UNTIL THE 14TH CENTURY

FROM very early times the inhabitants of Western Europe were renowned for their woven fabrics. Pliny, in his *Nat. Hist.*, Book viii., p. 74, states that the weavers of Gaul rivalled those of Babylon and Alexandria. Of the Gallic peoples, the Atrebates were most famous as weavers, and their speciality was the production of *saies*, a term originally applied to a kind of robe, but later used to denote the cloth of which the garment was made. The red *saies* of Atrebatum were in great demand in Rome, and the chief decoration of these consisted of stripes, chequers, or lozenge patterns. Cornelius Nepos gives an instance of some Indian merchants being wrecked on the coast of Germany—to-day the Netherlands—proving that in those times there were commerce and communication between the sea-coasts of East and West.

In other parts of Gaul there seems to be scant evidence of organised manufacture. The women of the family spun the wool and wove the cloth for the chieftain or for the king : the rich man's household included artisans in the necessary industries. It is true there are reports of workshops or colleges of industry in Marseilles and other maritime towns in the South of France as early as the fifth century,[1] but professional craftsmen working under organised corporations do not appear to have existed elsewhere. In the early years of Christian Rome the churches and basilicas were decorated with the same zeal as that evinced by the pagan Romans in decorating the imperial palaces. This fashion extended itself to the provincial churches and monasteries, and the custom has never been discontinued. But after a while Rome degenerated rapidly, and in the West of Europe her grip lost its firmness.

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[1] Charles Louandre, *Les Arts somptuaires, Costumes des Gallo-Romains.* Paris, 1859.

The inevitable catastrophe followed: towards the end of the fifth century, Western civilisation was annihilated by the irresistible valour and numerical strength of the warlike nations of Northern Europe. Vandals, Suevi, Visigoths, Burgundians and Ostrogoths swept down upon the Roman possessions, and the enfeebled power of the City of the Seven Hills was engulfed by the barbaric wave. The devastation, plundering, and the internecine wars among the Northern victors played havoc with the already decaying arts and literature of the Romans. The Goths, glorying in their manly valour and strength of body, regarded with contempt luxurious and unnecessary arts that had not protected their votaries from spoliation and insult. That was in the beginning of the movement, but when the Goths settled down in the fertile valleys of Spain and France, to mix their blood with that of the natives and to become heads of many a noble line, comfortable surroundings and even luxury began to be prized by them. Art, eclipsed at that time, remains veiled in an obscurity for a few centuries that all effort is unable to pierce. The torrent of brute force had swept away commerce and manufacture. Some rude specimens of the weaver's craft are attributed to this epoch, such as the tapestry-woven *clavus* found by M. Blanchet in the old church of Provence, and published in his excellent work, *Notices sur quelques Tissus antiques* (pp. 23–4, pl. xiv.). Judging from the splendid reproduction therein, the panel is very coarse, and has a certain affinity to Coptic work. It may be Western work, but the workmanship is so gross that it is impossible to ascertain whether the horseman wears a helmet, a cap, or rides bareheaded. The proportions are nearly as bad as those of the Coptic period in its most absurd stage. Truly, it is no credit to Western design or craftsmanship.

Tradition hands down an interesting story of the revival of art. The Northern invaders had derived from their pagan beliefs a superstitious reverence for the priesthood, its powers, and even its property. Gradually the church became the sanctuary, the place of refuge, and in unsettled times the storehouse, for literature, art-work, and even money. It became customary for the great nobles to give property to the church, or to deposit valuables therein before entering upon military expeditions or long journeys. This fashion constituted the religious bodies protectors of the fine arts, and it is averred that the liberal arts rallied and developed within the shelter of these monasteries. The Merovingian period in France must have been very rich in works of art, as is shown by the jewellery and goldsmiths' work yet extant. These may have been made in workshops fostered by the monastic houses, and accounts of the furniture of the churches of the period give evidence of the immense wealth. In A.D. 630 the church of St. Denis was rebuilt by Dagobert the Great, and the decoration consisted of the most precious marbles, bronze gates, vases of gold, etc., including magnificent draperies.[1] There is nothing to indicate whether these hangings were true tapestries or mere embroideries, and similar instances of looseness in description by ancient scribes have made research inconclusive and unsatisfactory. Tapestry-weaving is indistinguishable from other methods of weaving and embroidery, and it becomes impossible to ascertain the nature of the material of these old hangings. Therefore, accounts of these must be received with caution, but not necessarily with discredit.

One of the earliest traditions is the legendary origin of the manufacture of tapestry at Aubusson. When, in 1664, Colbert, the all-powerful minister of Louis XIV., asked the citizens of Aubusson for an account of the origin and history of their famous industry, they stated " that the establishment had been from time immemorial, no person knowing the first institution of it." The legend is that after Charles Martel, by one victorious battle, turned back the tide of Saracenic invasion between Tours and Poitiers in 732, some of the vanquished prisoners scattered in the district settled down to practise and teach the art of tapestry-weaving, which since then has been continuously carried on.[1] This was an article of faith with the Parisian tapissiers in 1632.

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[1] Le Chanoine Van Drival, *Les Tapisseries d'Arras*, p. 55.

That the Moors of Spain were expert weavers of tapestry as well as of other stuffs is established by the existence of an extremely fine textile, known as the "Veil of Hisham" and preserved in the Royal Academy of History, Madrid. There is in it a band of tapestry-weaving in various colours, a row of panels with beasts, birds, and human heads, and a Kufic inscription praying for blessings on Hisham, Kaliph of Cordova (976–1013). It was found under the altar of the Church of St. Stephen de Gormaz, in Soria.[2]

Another tradition connects the Middle Age weavers of Arras with the ancient Gauls of the tribe of Atrebates. Atrebatum is the Latin cognomen of Arras, and the legend is that tapestries have been woven there from the time of Pliny till the sixteenth century, or nearly so. During the ravages of the Normans a great number of the Arras weavers emigrated to Beauvais, where they obtained protection to practise their calling until the times were more settled. In the ninth century they returned to Arras and formed a colony between that town and the Abbey of St. Vaast, under the protection of which they remained for successive centuries.[3] It is chronicled that in the year 795, Radon, eleventh Abbot of St. Vaast, was engaged in the great undertaking of reconstructing and decorating the church of the abbey. He employed gold and silver as well as works of art in its ornamentation, and with the latter the chronicler makes especial mention of the magnificent tapestries.[4] The cartulary of the same abbey, written by Guimann, or Wiemann, in the time of Abbot Martin the first (1155–1188), gives an inventory of treasures such as crosses, precious stones, golden chalices, and a multitude of other costly objects. To these are added the bodies and relics of saints, and a considerable number of tapestries.[5] The importance of Arras in connection with tapestries is constantly thrust into notice. Even before Artois became a Burgundian possession the native rulers encouraged and protected the industry to the best of their power. Robert II. gave a charter to the operatives, and caused a hall to be built at the back of the Abbey of St. Vaast to serve as a sale room. That hall is mentioned in an official letter dated 1250 and it is mentioned again in 1333.

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[1] M. C. Perathon, *Notice sur les manufactures de Tapisseries d'Aubusson, de Felletin et de Bellegarde*, 1862, pp. 16 and 18.

[2] P. Mg. de Artiñano, *Catalogo de la Exposicion de Tejidos, Madrid*, 1917, plate i.

[3] Van Drival, *Les Tapisseries d'Arras*, p. 52.

[4] M. Ghesquière, *Acta sanctorum Belgii*, vol. ii., p. 27.

[5] Van Drival, *Les Tapisseries d'Arras*, p. 33.

During the ninth and tenth centuries all the records are relative to the making of tapestries in monastic houses. As early as 840, St. Angelm of Norway, Bishop of Auxerre, ordered many tapestries to be made for the decoration of his church.[1] In the following century it is stated that the Abbey of Saint Florent of Saumur had become a manufactory of vast quantities of stuffs, especially tapestries which were woven by the monks.[2] About the year 985, Abbot Robert the second ordered a large quantity of woven furnishings such as wall-hangings, curtains, carpets, cushions, etc. Special mention is made of two large pieces of tapestry. One of these, in which silk was used, was a vestment to be worn on occasions of high festival: one was ornamented with lions on a red background, the other with elephants. Another monastery had, in the eleventh century, developed its industry to such extent that the fame of its work had spread as far as Italy. This was the monastery of Poitiers, and the productions included woven portraits of kings or emperors, but doubtless the greater part were of scriptural subjects. An interesting correspondence has been preserved in connection with the manufactory, and the writers are Leo, an Italian bishop, and Guillaume, Count of Poitou. In the year 1025, Leo writes to Guillaume, ordering a "tapetum mirabile," and Guillaume in reply desires information as to the size of the article required. The Latin is very quaint:—

Leo: "Mitte mihi mulam mirabilem et fraenum pretiosum, et tapetum mirabile, pro quo te rogavi ante sex annos. Amen dico tibi; non perdes mercedem tuam, et quidquid volueris dabo tibi."

Guillaume: "Mulam quam rogasti non possum ad praesens tibi mittere, quia non habeo talem qualem ad opus tuum vellem, nec reperitur in nostris partibus mula cornuta, vel quae tres caudas habeat vel quinquae pedes, vel allia hujus modi, ut congrue possis dicere mirabilem. Mittam vero tibi quam sitius potero, unam optimam ex melioribus quas reperire possim in nostra patria, cum fraeno pretioso. Caeterum tapetum tibi possem mittere nisi fuissem oblitus quantae longitundinis et latitudinis jam dudum requisisti. Rememora ergo, precor, quam longum et latum esse velis, et mittetur tibi," etc.[1]

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[1] M. Jubinal, *Recherches sur l'usage et l'origine des Tapisseries à Personnages*, 1840. p. 13.

[2] Ibid.

Matthew of Loudon, Abbot of Saumur in 1133, had two hangings made for the choir of his church, where they were displayed on high festivals. The ornamentation of both tapestries consisted of scenes taken from the Apocalypse, one of the subjects being the *twenty-four Elders with citharas* and viols. The nave of the church upon these occasions was richly decorated with hangings of profane subjects—strange to say—such as lions, centaurs and the hunt of wild beasts.[2]

All the records bear witness to the fact that the practice of weaving and embroidering was almost universal in the monasteries. In the pursuit of these crafts the monks found an unfailing source of pleasant occupation and of profit. From the monastery or convent the usage spread to the feudal castle with its high and gloomy walls, showing in the interior the stones of which it was built. Taught probably by the sisters of the convent, the lady of the castle with her maidens passed her time in weaving or embroidering the scenes from Holy Writ, or the half-miraculous adventures of romance, or stories of contemporary times. During the long absences of the husband on military expeditions, the wife naturally found occupation akin to that of Penelope of the Greeks. These instances, however, are not comparable with the productions of the church-fostered workshops, which must have been extensive. Towards the end of the twelfth century the power and wealth of the Church reached its highest point. Half the land of England belonged to the religious bodies, and on the Continent their wealth was even greater in proportion. Can we wonder, then, that the best handicraft was carried on under the shelter of the monasteries, and that the records are almost exclusively devoted to enumerations of church hangings?

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[1] Jubinal, *Recherches sur l'usage et l'origine des Tapisseries à Personnages*, ed. 1840, p. 15.

[2] Ibid. pp. 15-16.

Before the eleventh century, commercial intercourse with the far East was but fitful and inconsiderable, and there was probably no organised manufacture to feed it. Venice traded with Constantinople, as did Amalfi, but these transactions appear by all accounts to have been illicit and therefore inconsiderable in extent. Then came the Crusades, carrying a surging mass of Europeans eastward, with constant going and returning, for a hundred years or more. The effect of the movement was noticeable everywhere. The wealth and luxury experienced in the East created new tastes in the returned knights, and precious fabrics which they carried home gave new ideas and, perhaps, stimulus to the Western craftsmen. Poetry sprang into life again in visible form in the time of the troubadours, from the middle of the twelfth until the end of the thirteenth century. The land was full of the pageant of brave knights and fair ladies: the spirit of chivalry was at its best in the age of romance. Under its influence the power and wealth of the Church retrograded, and possibly the industries it had sheltered broke away at this time to establish themselves as professional bodies or trade corporations. It is well to remember, however, that even before the tenth century the weavers of Germany were free craftsmen; but these were the first. The keen desire of the sovereigns and principal nobles for ostentatious display of costly hangings provided the craftsmen with patronage sufficient to make them independent of the shelter afforded by their parent church. So the amateur craftsman became a professional, and the new demand influenced the nature of the production. Mythology began to compete with sacred history as a source of subjects, and the formal and impressive Romanesque style began to give place to the semi-naturalistic Gothic. The restraint of traditional treatment being once broken, the new spirit wanted but development to carry it to the height it attained to in the succeeding centuries. This movement was more rapid in France and England than in Germany, where the Romanesque influence struggled longer.

As time went on, the craftsmen formed themselves into corporations by which they worked under rules of their own, and which enabled them to secure privileges from the magistrates of the town to which they belonged, such as prohibiting the labour of any worker who was not a member of the corporation. In France the trade corporations existed from early times: those in Paris were under the control of the Provost. In the time of Louis IX. this Provost was named Étienne Boileau, or Boyleaux. He was, by all accounts, an excellent functionary, fulfilling his duties with justice and energy. He established police, regulated and moderated taxes, and divided the merchants and artisans into various organised bodies, giving them the statutes and rules set forth in the *Livre des métiers de l'Étienne Boileau.* When disorder was rife in the city, and the police force (sixty in number all told) were unable to assert authority, the trade companies volunteered to provide a " trade watch " which was organised about 1254. In 1277, in Boileau's Book of Trades, reference is made to a company of "*Tapissiers Sarazinois*," and in 1295 to "*Tapissiers Nostrez.*"

The statutes of the "*Tapissiers Sarazinois*" ordain that they must use woollen thread only, tow was forbidden; they must have but one apprentice at a time: women were not allowed to practise the craft on account of its painful or arduous labour, and working by artificial light was forbidden. It is supposed that the work was similar to that of making the shaggy carpets woven to-day, or to embroidery. The "*Tapissiers Nostrez*" were of lower order. Four years' apprenticeship was sufficient, and the masters were allowed two apprentices and assistants. It is probable they were weavers of serge and other cloths. With these two corporations there was incorporated, in 1302, a third, under the title of "*Tapissiers de la haute lisse.*" These were not allowed to work in the town of Paris until they were charged on oath, and sworn in to hold and keep all the laws of the ordinance governing the "Corporation of *Tapissiers.*"

The one feature that distinguished the Tapissiers of the High Loom, as far as can be judged, lay in the nature of the loom, which was upright, arguing that that employed by the other tapissiers was horizontal, or what is termed "*basse* *lisse.*" The information as to the nature of the work they did is most meagre, and there are no means of knowing to what extent it differed in result from that of the two other bodies. The use of a high loom could not in itself have been a new invention, although it may have been an innovation in Paris. It was perfectly understood and utilised by the peoples of high antiquity, and there is little reason to doubt that the method of its working had ever been forgotten or fallen into disuse with some nations in the West. It was doubtless a familiar object in the homes of the Northern hordes, who swept down on Western Europe in the end of the fifth century. The loom of the Valkyrias, described in the Niàl Saga (see page 17), was plainly an upright loom, with a series of weights instead of a lower cylinder or rod. The Niàl Saga is an old story, transcribed somewhere in the eleventh century; so the principle of the vertical loom must have been made use of at a period considerably antecedent to that time. In the Icelandic Museum at Copenhagen there is an excellent specimen of the upright loom, showing the warp weighted with stones, and in recent times it was a common object in the homes of the peasantry in Norway. Had the method been unknown to the inhabitants of Western Europe in the fifth century, their conquerors would assuredly have brought the knowledge of it to them long before the time of the Crusades. It may have gone out of fashion in the thirteenth century in France as it did in the course of the sixteenth in Flanders, but the practice was never universally lost. Its especial mention, therefore, in the *Livre des Métiers* is not evidence that it had not been used formerly, or that its method was uncommon at the time; it simply means the first record of High-Loom Tapissiers as a trade corporation.

To the research of the late M. Eugène Müntz we owe the earliest mention of the tapestry-worker. In a comprehensive article in *L'Art*, June, 1882, he published the fact that, somewhere between 1164 and 1200, Meginwart of Weltinburch, styled "tapetiarius," with his two "fratrueles," Gerwich and Chrounrad, appear as witnesses of a deed concerning the convent of Schefftlar in Bavaria. The same article states that, in 1177, "Fredericus, tapifex de familia ecclesiae" makes appearance at another convent, that of Chiemsee, and "Aschwin tapeciarius" at that of Weihenstephan between 1182 and 1197. There is a tendency to attribute the earliest example of Western tapestry to German manufacture. This consists of three fragments now deposited in the Museums of Lyons and Nuremberg, and the Victoria and Albert Museum. Discovered by Canon Bock in the old church of Saint Gereon at Cologne, these pieces are of extraordinary interest, and have received intense scrutiny from experts in the textile arts. The pattern is a piece of simple repetition. The chief feature is a circular band enclosing *animals*—a bull, a griffin, and a bird. The background has a foundation pattern of triangles upon which is placed ornament of Byzantine style. A border encloses the whole, and consists of floriated bands issuing from grotesque masks. The animals show a certain Oriental influence, rather strongly marked; but otherwise the style, especially in the border, is distinctively Western, and may belong to the latter half of the eleventh century. The warp of the textile is extremely wavy and loose, but wear and tear have wrought so much injury that it is difficult to estimate what may have been its pristine appearance when its colours perhaps rivalled those of the cathedral windows. Indeed, the border suggests that of a leaded window, and confirms the theory that the designer found inspiration for the medallions in some fabric brought from the East, surrounding these with a background and border of his own making. As a specimen of tapestry, that of St. Gereon's stands alone. Centuries must pass before a tapestry containing exclusively conventional forms is met with again.

Another specimen of early tapestry-weaving of German origin exists in the cathedral of Halberstadt, and is supposed to have been woven in the twelfth century, or even earlier.[1] The design is in the pre-Gothic taste, but where there is no evidence of an organised workshop it is unsafe to attribute a tapestry to the date to which the design belongs. The

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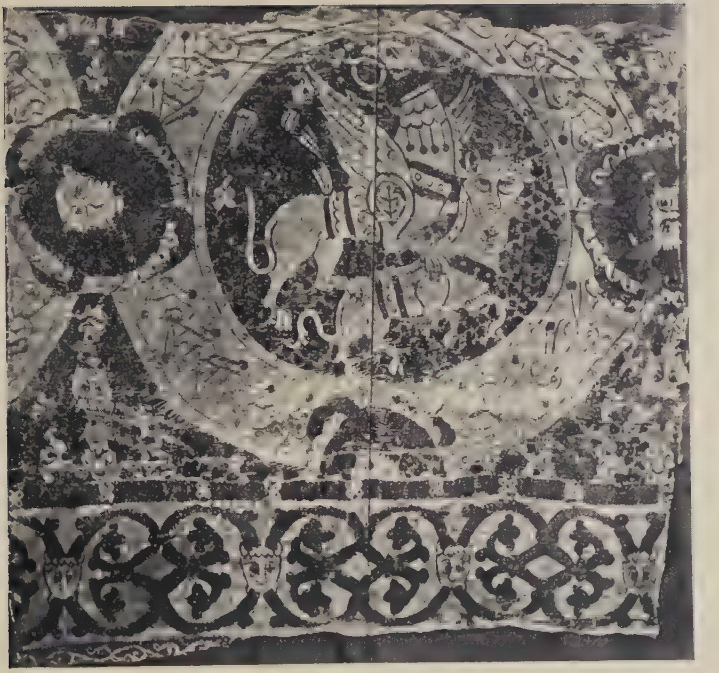
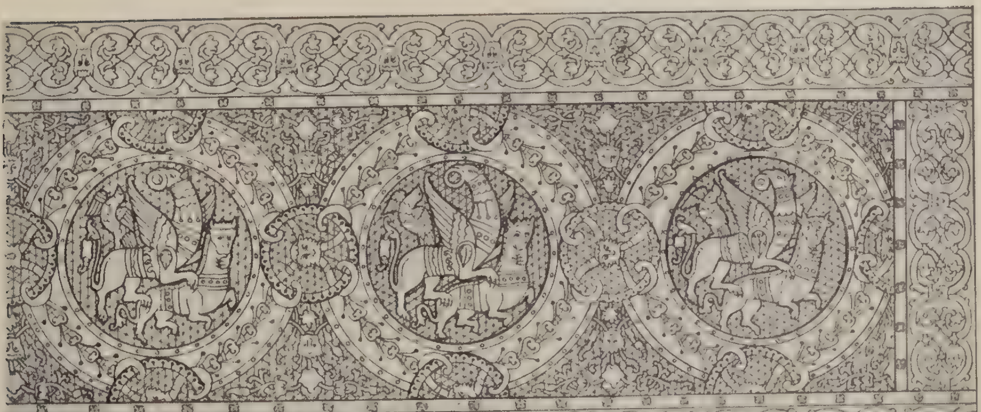
[1] See the excellent description of tapestry at Halberstadt by M. Eugène Soil in the Bulletin of the *Gilde de St. Thomas et de St. Luc*, vol. vii., pp. 409–11.



Found in St. Gereon's Church, Cologne.



Drawing showing its primary arrangement.

Fragments of European Tapestry. 11th Century.

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hangings—there are two—are of great length and of little height. A piece of this proportion was more conveniently executed in convents and private houses, for the simple reason that a tapestry being woven endwise, the loom need only be slightly wider than the height of the panel. Space was always a consideration, for few of the mediaeval rooms were very high, and however long the hanging might be, the room need not be very high or very wide. In a convent or monastery, inspiration for design might be found in old illuminated manuscripts, reproduced on a larger scale. In the fourteenth century Parisian school, and also in the designs of weavings of Arras, this proportion is still evident, only a little less extreme. The proportions of the walls the hangings were intended to decorate may have been responsible for this characteristic shape, but tradition may also have influenced it. The tapestries of Halberstadt were hung above the stalls of the choir, and represent subjects from the *Old and New Testaments*, such as the life of Abraham and of Jacob, Christ and the Apostles, with St. George and the Dragon, Cato, Seneca, and probably Charlemagne (Kugler).[1] The most interesting is perhaps *the life of Abraham*, his meeting with the three angels, and the repast given to them, Isaac carrying his sacrificial logs, and the interposing angel. There is great beauty in the conventional renderings of trees; but the effect is perhaps marred by the intensity of the high lights, a characteristic that exists in fifteenth-century German work.

In the Anglo-Saxon homestead the most important room was the hall or common apartment, and the walls of it were draped with tapestry called in the Anglo-Saxon tongue "*Wah hroegel*" or "*Wah rift*," that is, wall-clothing. These are described in the seventh century as being of purple and other colours, and were frequently enriched with figures and scenes from the histories of heroes. The finer ones were probably reserved for special occasions and were much prized by the owners. They are mentioned in wills, and were often bestowed as gifts.[2]

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[1] Eugène Müntz, *La Tapisserie*, English edition, p. 80.

[2] Wright, *Domestic Manners and Sentiments in England during the Middle Ages*, pp. 19–20.

Some of the early English tapestries represented contemporary life, as that presented in the tenth century by the widowed Countess of Northumberland to Ely Cathedral. It was a pictorial record of the life and deeds of her husband. It is interesting to note, in connection with these very early English textiles, that Mrs. Grace Christie and G. Baldwin Brown, in a technical study of the early tenth-century stole and maniple in Durham Cathedral, which were made by order of Ælfflæda, Queen of Ædward the Elder, for presentation to Frithestan, Bishop of Winchester (905–931), prove that the process combined embroidery and weaving.[1] An illuminated Psalter, written and painted between 1130 and 1174, by Eadwin, a monk of Canterbury, contains a miniature depicting sheep, a high-warp loom with weaver, milking, and churning. The loom is suitable for the production of tapestry, and presents new details in the weaving to that in the miniature from which Eadwin is supposed to have copied it ; namely, the Utrecht Psalter. (Harl. Coll., British Museum, No. 603.) Eadwin's Psalter is in Trinity College, Cambridge. (R. 17. 1.)

Although in modern times the authority has been questioned, it is well to refer to Ingulph's statement that Egelric II., Abbot of Croyland, bestowed on the church many hangings, some of silk, some ornamented with birds wrought in gold and sewed on, others with birds woven into the stuff. Before the year 992 he gave " two large foot-cloths woven with *lions* to be laid out before the altar on great festivals, and two shorter ones trailed all over with *flowers*, for the feast days of the apostles."[2] Many such gifts were bestowed on the churches of Exeter and St. Albans. The inventory of the treasury of the cathedral of Exeter written in 1327 enumerates many hangings of earlier date. Bishop Leofric, who was ordained in the year 1050 and died in 1072, presented many cloths, especially palls, one being entered as " 1 palla cum papegays." The example was followed by his successors. One of these, Bishop John, in 1186–1191, gave " 4 bancaria strata strangulata," and a large tapestry of fretted pattern,

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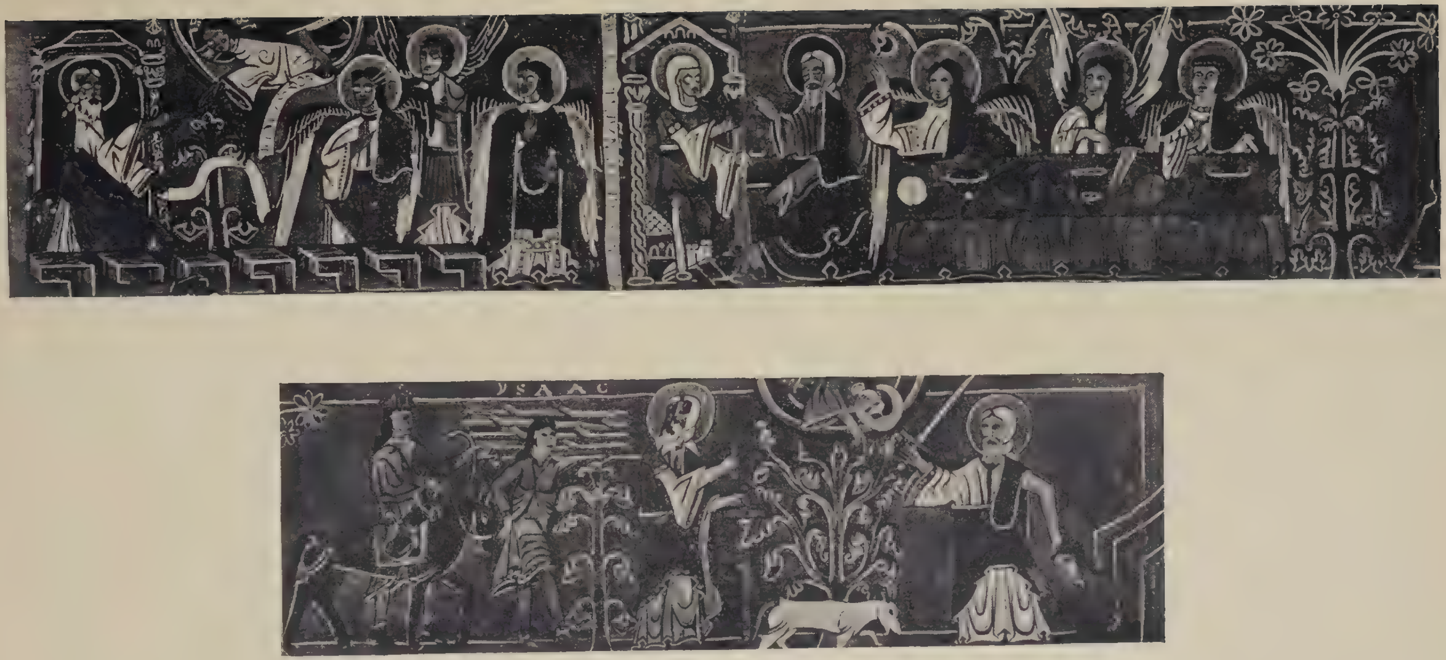
[1] *Burlington Magazine*, vol. xxiii., April and September, 1913.

[2] Rock, *Textile Fabrics*, S.K.M. Handbook, ed. 1876, pp. 80 and 103.



The History of Abraham.

German, 12th Century.

HALBERSTADT CATHEDRAL.

" Tapetum magnum frettalum." Under the heading " Bancaria " are two " good with divers arms, one large and long " ; but the most important item is under the same title : " Unam Tapetum magnum Anglicanum frettalum de dono Willielmi de Potton " : a large English tapestry of fretted pattern. Bishop Robert Blondy, 1245–1257, bestowed a " Tapetum ad coöperiendum tumbam suam."[1] The cartulary of the Abbey of St. Vaast records that there were made at Arras divers pieces of tapestry representing all the *life of St. Alban*, premier martyr of England, and that these were given to the monastery in the time of Abbot Richard, 1088–1119.[2] It is stated by Matthew Paris that early in the twelfth century Geoffrey, Abbot of St. Albans, ordered three reredoses to be made for his church. One was figured with the *discovery of the body of St. Alban*, the second the parable of the *man who fell among thieves*, and the third the *prodigal son.*[3]

The exportation of English wool to Flanders and its return in a manufactured state explains the extensive commercial relations of the two countries. Special privileges were accorded to foreign merchants and others engaged in this commerce, which was a source of great profit to both countries. Throughout the thirteenth century the surname "d'Arras" is frequently met with in the records, in the form of letters patent conferring upon the recipients the right to travel and sell their wares in England. Not only London was visited by them but the larger provincial towns as well, and a few extended the field of their operations into Scotland. Thus, in 1224, King Henry III. commands, on behalf of Jacquelin, a merchant of Arras, that he may safely and securely pass through his dominions to parts beyond seas with his merchandise and chattels. A similar protection is accorded him at the hands of the King of Scotland.[4] In 1230, there is registered one Francis d'Arras, and instances might be multiplied.[5] These men, who seem to have dealt in woollen goods, may have traded in hangings: there are many parallel cases later, where the title "Merchant of Paris," or "Merchant of Arras" was the term used to denote a merchant-weaver or dealer in tapestries. Flanders was the great centre of weaving, and the finer cloths brought into England were doubtless made in the Flemish land. In 1265, Matthew of Westminster exclaims: "O Anglia! naves Tharsis. . . . Tibi de tua materia vestes preciosas, tua textrix, Flandria texuit."[1] While Henry of Huntingdon bears evidence that in his time all the tapestries imported into England came from Arras.[2] The last statement bears a reservation on the face of it, it deals with imported tapestries only. There were tapissiers in England in the time of Henry III. (1216–1272). A parchment deed in Latin, without date, but of this reign (one of its seals, in green wax, with a very faint impression yet remaining), states that John de Abendone, Plumber, with the consent of Alice his wife "and for their common business," grants to William, son of John of Walingforde, Tapiser (Tapinatori), a tenement lying between that of Peter Farthing and that which belonged to Osbert Cully in the parish of St. Michael; he paying yearly to the fee-fermors of the burgh of Walingforde 12½*d*. of silver, and to the grantor one clove at Easter, 10 shillings sterling having been paid beforehand. A later and similar document, undated and somewhat torn, but probably of 50 Hen. III. (the oblong seal in green wax, "Willelmus Tapinator," with a flower for device, broken in the middle, is still attached to the document), bears witness that William *Tapiser* conveys to John de Luchius the tenement before mentioned as being conveyed to him by John de Abendone, Plumber, upon the same terms as to money-rent and the clove to be paid yearly. These documents belong to the corporation of the ancient town of Wallingford and are published by the Historical Manuscripts Commission. (*Report* 6, p. 586.)

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[1] Oliver, *Lives of the Bishops of Exeter : History of the Cathedral, etc.*, pp. 316–17.

[2] Van Drival, *Tapisseries d'Arras*, p. 35.

[3] Rock, *Textile Fabrics*, S.K.M. Handbook, ed. 1876, p. 96.

[4] *Cal. of Documents relating to Scotland*, vol. i., p. 156. No. 880.

[5] *Cal. Close Rolls*, Henry III., vol. 1227–31, p. 304.

In the Wardrobe Papers of Henry III. for 1236–1237, Friar Geoffrey accounts for four cloths of Arras for the espousals of the Countesses of Chester, Pembroke, Roogie, and

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[1] *Flores historiarum* (put together about 1400), London, 1570, pp. 340–1.

[2] Van Drival, *Les Tapisseries d'Arras*, p. 77.

Richard de Clare.[1] It is stated that 16 cloths of Arresta were bought and delivered to Peter Grimbaud to offer with the body of the King's sister, the late Queen of Scotland, price each cloth 11*s.* 6*d.*—£9 4*s.*—and four silk cloths woven with gold, delivered to the said Peter to be offered in cathedrals, churches, and abbeys with the said Queen's body, price of each 35*s.*—£10 10*s.*[2]

In the next reign, that of Edward I. (1272–1307), a document dealing with the employment and duties of the officers of the royal household proves that hangings of tapestry were then used. One of the duties of the royal chamberlain, as shown in the document, was to make sure that the chambers were adorned with hangings, "Ut camerae tapetis et banqueriis ornentur."[3]

There was a host of traders rejoicing in the appellation "d'Arras" in the time of Edward I. In 1274 there is an acknowledgment of money owing to Matthew de Araz by Wybert de Araz who is styled "citizen of London."[4] There are also mentioned Robert de Araz, merchant, 1274,[5] and William de Arace, merchant, 1280,[6] with many others.

To an acknowledgment of debt we owe another early record of an English tapissier. The document is dated June 11, 1274, and gives a list of names inclusive of Robert de Araz, Richard de Paris(ius), Philip le Tailleur, Theobald the Horse-merchant, Peter the Goldsmith, Ralph le *Tapiter*, and others, who acknowledge that they owe Lucasius Natal', and their fellow merchants of Lucca, 1200 marks, to be levied on default of payment, of their goods and chattels in the city of London.[7] *Tapiter* was a form of *Tapetiarius*: another form was *Tapener*, and is found in a document of ten years' later date.

This is dated from Winchester, October 4, 1285, and is an order to the Treasurer and Barons of the Exchequer to cause the following to be acquitted of 10*s.* . . . William le Guantier, Walter le *Tapener* and Adam Doget . . . at which they were amerced before the justices of the bench and the judges appointed for the custody of the Jews, because they had not Geoffrey Gascelyn (in their keeping), as the King has pardoned them at the instance of Joan, late wife of the said Geoffrey.[1]

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[1] *Calendar of Documents relating to Scotland*, vol. i., p. 238. No. 1310.

[2] Ibid. p. 238. No. 1510.

[3] Jubinal, *Le Moyen Âge et la Renaissance*, section "Tapestries."

[4] *Cal. Close Rolls*, Edw. I., vol. 1274–9, p. 131.

[5] Ibid. p. 122.

[6] Ibid. vol. 1279–88, p. 49.

[7] Ibid. vol. 1272–9, p. 123.

The rent-roll in Latin of the Hospital of St. John the Baptist, in Winchester, for the year 1294, shows in the " Rents in Wingharestrete " an entry in the name of one " Sewald le *Tapenyr* " (*Tapestrer*).[2]

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[1] *Cal. Close Rolls*, Edw. I., vol. 1279–88, p. 340.

[2] Historical Manuscripts Commission, *Report* 6, p. 596.

CHAPTER IV

THE PARISIAN TAPESTRY WORKSHOPS IN THE 14TH CENTURY

IN the year 1302 ten "Tapissiers de la haulte lisse" were admitted into the corporation of Tapissiers in Paris, as described in Chapter III. After this date it is the rule to find that hangings of the most valuable kind are described as "*de haute lisse*" in France and Flanders, but in England the term is most uncommon, if indeed it was ever used. There is reason, therefore, in regarding these ten artisans of the High Loom as weavers of the finer kind of tapestry, and the fact of their incorporation in 1302 does not necessarily mean that the method of weaving was an innovation. Their names were:—Andriet de Créqui, Nicolas le Barbier, Philippot fieux, Remy le Déschargeur, Guillaume and Jehannot, brothers of the said Philippot, Pierre Du Castel, Guillaume le Vasseur, Raoul l'Anglais, and Raoul Sterne.[1]

Of these men nothing but the names and the fact of their incorporation remain, but one of them was notably English or of English parentage. It must have been their successors who carried the Parisian industry to a high point of perfection in the last quarter of the fourteenth century, and the references to Parisian tapissiers throughout the century point to the fact that a considerable quantity of hangings emanated from the capital.

Robert II., Count of Artois, killed in 1302, was succeeded by his daughter Mahaut, wife of Othon IV., Count of Burgundy. She had residences in Arras and Paris, and appears to have afforded an example as patroness of the fine arts to her successors the Dukes of Burgundy. In a memorandum of expenses incurred by this lady in the year 1309 are the items,

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[1] Baron de Boyer de Sainte-Suzanne, *Notes d'un Curieux sur les Tapisseries tissées de haute ou basse lisse*, p. 49.

"*Draps vermeilles*" and a "*Drap laine ouvrée de divers figures,*" etc., bought of Jehan, "*tapissier Parisien.*" In a mandate of the 2nd July, 1313, the Countess orders her receiver "*de faire faire six tapis à Arras.*" This is the first record of a tapestry being made at Arras. The hostel of Robert of Artois, son of the Countess, was draped with the first tapestry specified as being woven on a high loom, "five *draps* worked in high-loom fashion."[1]

In the first half of the fourteenth century the documents relating to tapestry-weaving are few. Some of the weavers whose names have come down to us are the following:— Jehan Bouilli d'Arras, Jehan de Condé de Paris (1314), Denis le Sergent, Nicolas de Chiele (1315), Jehan de Meaux, tapissier Parisien (1316), Jehan de Créqui (1317), Jehan Hucquedieu, tapissier sarazinois, Jehan de Telu (1324), a tapissier at Valenciennes (1325), Jehan Hérene, St. Omer (1327), and Nicolas de Reims in 1328. Henri Legran sold, in 1330, 12 tapestries to the Countess of Flanders, and the "*Tapissier de Valenchiennes*" supplied several chambers of tapestry for the hostel of the Counts of Flanders. There is evidence of a tapestry of indubitable Arras workmanship when Yolande de Bar, Lady of Cassel, paid 20 livres six sous Parisian, for a tapestry made at Arras.[2] In 1347 Amaury de Goire sold a *History of the Old Testament* to the Duke of Normandy, and in 1368 Charles V. of France bought the *Quest of the Graal* from Huchon Berthélemi.[3] The term "tapissier" as used above does not necessarily imply that the person so designated was a simple weaver. He may have owned looms and have worked at the craft, but on the other hand he may have been merely a contractor or merchant. The immense quantities of hangings furnished by some of the so-called "Tapissiers" make it impossible for one workshop to have been the sole means of production, and it is by no means uncommon to find the person described in one document as "Tapissier" receiving the appellation of "Marchand" in another. A

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[1] M. le Chanoine Dehaisnes, *La Tapisserie de haute lisse à Arras avant le XV^e siècle*, 1879, p. 2.

[2] M. Jules Guiffrey, *Histoire de la Tapisserie*, pp. 25, 26.

[3] Jubinal, *Recherches sur l'usage, etc., de Tapisseries à Personnages*, pp. 30, 31.

"*Chamber*" of tapestries meant the tapestry furnishings for a chamber, and generally comprised a canopy, a dossier or head-board, a bed-coverlet, and sometimes six curtains or wall tapestries.

In the royal accounts in the reign of King John (1350–1364) are entries of the purchase of tapestries from three merchants or weavers. Their names were Clement le maçon, Jehan du Tramblay, and Philippe Dogier.[1] The hangings appear to have been ornamental or heraldic in design, and 239 were delivered within the space of four years.

It is on record that the streets in London town were hung with tapestries representing battles when this same King John of France passed through it, more as the honoured guest than as the prisoner of war of Edward the Black Prince. The King was held to ransom, and in Paris in the year 1363 the council of the trades met to consider how the money was to be raised for that purpose. The representative members of the corporation of Tapissiers were Nicolas Bataille, Étienne Muette and Henri Hardi.[2] The first name is that of the only master weaver of his time whose work (at least a most important specimen of it) has survived until the present day. This is the set of tapestries decorated with scenes from the *Apocalypse*, now belonging to the cathedral of Angers. In 1363, Bataille must have been one of the chief tapissiers in the city of Paris, and one of his early dealings was the sale of six tapestries of Arras work to the Duke of Burgundy in 1373 as a *tapissier sarazinois*.[3] His next appearance is in the capacity of *valet-de-chambre* to Louis I., Duke of Anjou, an office somewhat analogous to that of our "Royal Tradesmen" of the present day. He sold in 1376 to his patron a high-loom tapestry of the *History of Hector*, for which 1000 francs were paid, and mention is made of another representing the *seven Complexions*, i.e. temperaments. By this time he was famous at home and abroad. The Count of Savoy, Amadeus VI., ordered in the same year two chambers of tapestry, 18 pieces in all, decorated with *eagles and knots*, the latter the emblem of the Count.[1] But the records of Bataille's transactions are of but slight importance in comparison with the masterpiece preserved in the cathedral of Angers. Its history, wonderfully complete, is as follows :—

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[1] M. L. Douët d'Arcq, *Comptes de l'Argenterie des rois de France au XIVe siècle*, pp. 114, 110, 116, etc.

[2] M. Guiffrey, *Histoire générale de la Tapisseries ; Tapisseries françaises*, p. 11.

[3] Réunion des Sociétés des Beaux-Arts des Départements, *Mémoires*, iii.-iv. ; Le Chanoine Dehaisnes, *La Tapisserie de haute lisse à Arras avant le XVe siècle*, pp. 125–39.

Louis I., Duke of Anjou, requested his brother, King Charles V. of France, to lend him an illuminated manuscript, representing the visions of the Apocalypse, to serve as a guide and source of inspiration to the artist he had commissioned to draw the large models for a set of tapestries representing that subject. This artist was Hennequin or Jehan of Bruges, painter-in-ordinary and *valet-de-chambre* to the king. M. Jules Guiffrey discovered in the register of the treasury of the Dukes of Anjou the following significant notices :—

> A Nicolas Bataille, sur la façon de deux draps de tapisserie à *l'histoire de l'Apocalice*, qu'il a faiz pour monsieur le duc, par le mandement rendu ci-dessus en la prouchaine partie et quictance du dit Nicolas donnée le septième jour d'avril 1377, 1000 franz.
>
> A Hennequin de Bruges, peintre du Roy, notre seigneur, sur ce qui lui peut ou pourra estre deu à cause des pourtraiteures et patrons par lui faiz pour les ditz tappiz a *listoire de l'Apocalice*, par mandement du dit notre seigneur le lieutenant, donné le derrenier jour de janvier 1377 et quictance du d. Hennequin de Bruges donné le vingt huitième du dit mois, 50 franz.
>
> A Nicolas Bataille, tapissier de Paris, sur la somme de 3000 franz, qu'il doit avoir de mond seigneur, par marchié fait pour lui faire trois tappis de *listoire de l'Apocalice* rendus dedens Noël 1379, par mandement du dit mons. le duc donné le 9 juin l'an dessus dict et quictance du dit Nicolas, donné le 16 jour du de mois, 300 franz.

What were at that time called "*pourtraiteures et patrons*" we, of the present day, style "Cartoons." By the discovery of the above documents, M. Guiffrey has proved the date of manufacture, the name of the draughtsman—we know his source of inspiration—the name of the master weaver, and the price paid for the work, which represents in spending value a sum seventy times greater now than in 1379. It is also ascertained that the two pieces first delivered were the veritable work of Bataille ("*qu'il a faiz*"), and in the last entry he is styled "tapissier de Paris."

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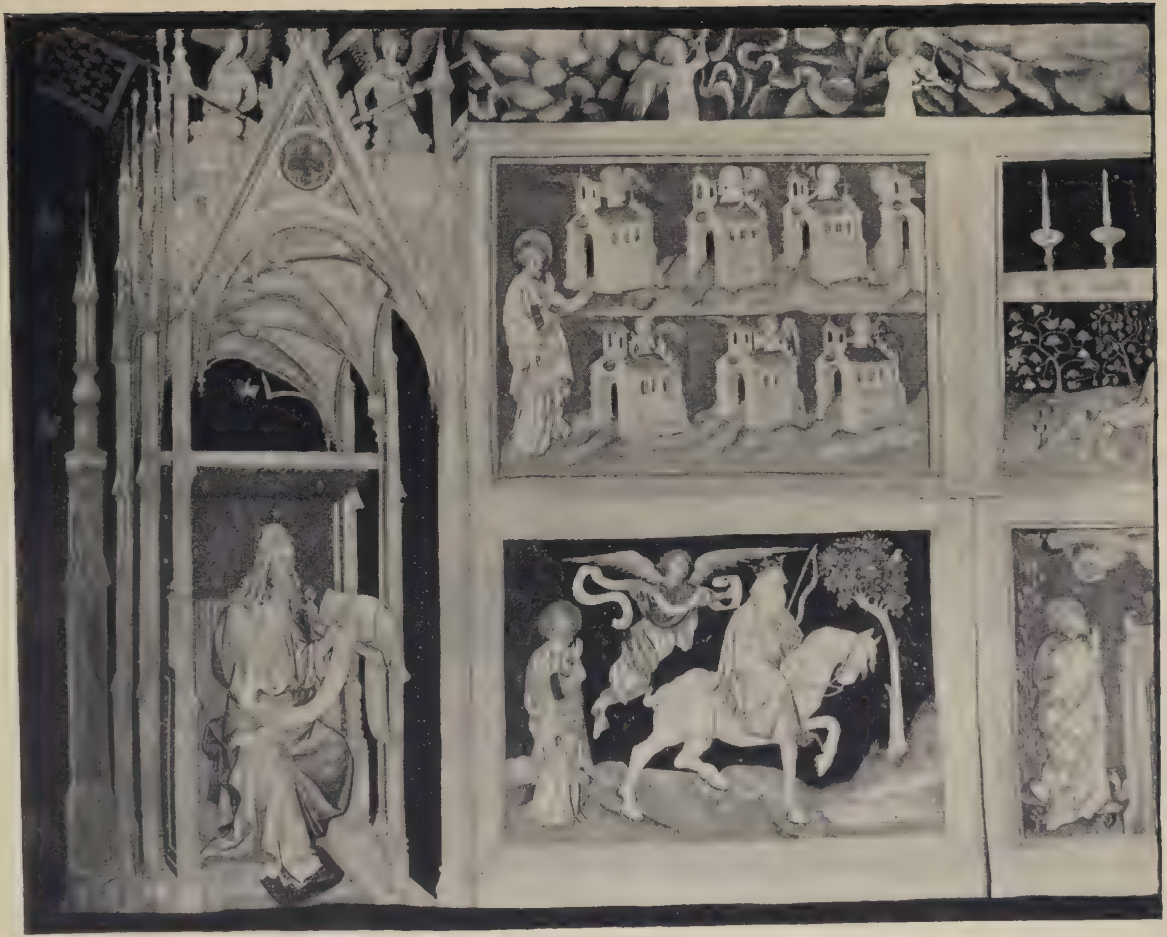
[1] Mémoires de la Société de l'Histoire de Paris et de l'Isle de France. M. Guiffrey, *Nicolas Bataille, sa vie, son œuvre et sa famille*, p. 268, etc.



Portion of the Apocalypse in Angers Cathedral.

THE VICTORIA AND ALBERT MUSEUM.

From a Painting by the Author.

The tapestry was designed for the decoration of the *Château d'Angers* where it was first hung. The initial letter of Louis I. of Anjou interlaced with that of his wife Marie of Brittany are woven into the piece fourth in the sequence of the story. He died in 1384, and was succeeded by Louis II., who married Yolande of Aragon in 1400, and her initial, the letter Y, appears in certain parts of the series. She, dying in 1442, bequeathed the tapestry to her son René, King of Sicily, etc., and Duke of Anjou, who treated it with great care, removing it elsewhere during the restoration of the *château*. In 1476 his tapissier and *valet-de-chambre*, Guillaume Cessault, took it to Baugé, where it was repaired and kept in order for a certain sum annually. René had promised to bequeath the hangings to the cathedral of Angers, and he kept his word. In 1480 the custodians received six pieces of the *Apocalypse*—six pieces only, although the testator clearly specifies "the tapestry containing *all* the figures and visions of the *Apocalypse*." The seventh hanging was presented ten years later by Anne of France, Duchess of Bourbon and Auvergne, the daughter of Louis XI. How it came to be in her possession has not been clearly established: the deed of gift alludes to it as "the tapestry that we had in our house." It may have been lent for some purpose and forgotten. The tapestry was repaired in 1495 by Jacques Godebille, at that time it was hung in the nave and transepts of the cathedral. Later restorations were made in 1714. About the middle of the eighteenth century a heavy calamity overtook it and most of the Gothic furnishings of the cathedral. The interior of the building was stripped of these, and all the glorious works of the Romanesque and Gothic periods were literally thrown into the streets, and replaced by objects in the prevailing taste of the time. The tapestries were displaced and ordered to be disposed of by public sale. The state of artistic appreciation may be realised from the fact that at the sale the tapestry of the *Apocalypse* failed to secure a bid. During the Revolution, when some gold and silver wrought tapestries belonging to the cathedral were burned, to obtain the scant metals they contained, the *Apocalypse* was ignored. It had been used in the greenhouse of the abbey of St. Serge to protect the orange trees from the cold. From thence it was conveyed to the Bishop's house and hung in a room that served as a public library, where Mgr. Montault discovered it in 1803. Pieces of it had served many ignoble purposes, parts being cut up for bed-rugs, etc. In 1843 it found an admirer in Mgr. Angebault, who succeeded in purchasing the greater part of it at the price of 300 francs. All honour is due to M. l'Abbé Joubert, honorary *chanoine* of the cathedral, who with self-sacrifice and zeal set about the task of collecting and arranging the various portions. His work has been worthily carried on by his successor, M. l'Abbé Machefer, and by the *savant*, M. de Farcy, to whom we owe the history of the Tapestry as it is ably set forth in his magnificent monograph of the cathedral of Angers. To both, the writer is deeply indebted for much valuable information that has enabled him to compile this description of the tapestry.

The set was composed of seven hangings. Five of these were set out in fifteen pictures, while the other two were probably smaller. A description of one of the larger may serve as typical of all.

On the extreme left a large figure of a man is seated at a reading-desk meditating on the visions of the Apocalypse. It probably illustrates the text "Blessed is he that readeth, and they that hear the words of this prophecy, and keep those things that are written therein: for the time is at hand" (Rev. i. 3). He rests in a Gothic niche with a canopy, from which spring tall slender pinnacles: two angels appear on the right and left displaying standards with the arms of Lorraine and Anjou respectively. M. de Farcy was successful in identifying this great figure as a portrait of *Louis I., Duke of Anjou*, who ordered the tapestry.[1] This is the first picture on the hanging, and it occupies the whole height of the tapestry. The remaining pictures, fourteen in number, are disposed in two bands, one above the other, stretching from left to right. Under each picture there was formerly an inscription relative to the subject. Above the upper series of pictures is a band

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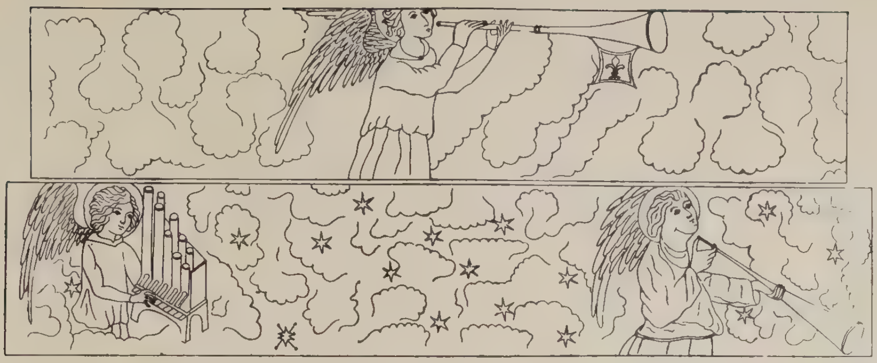
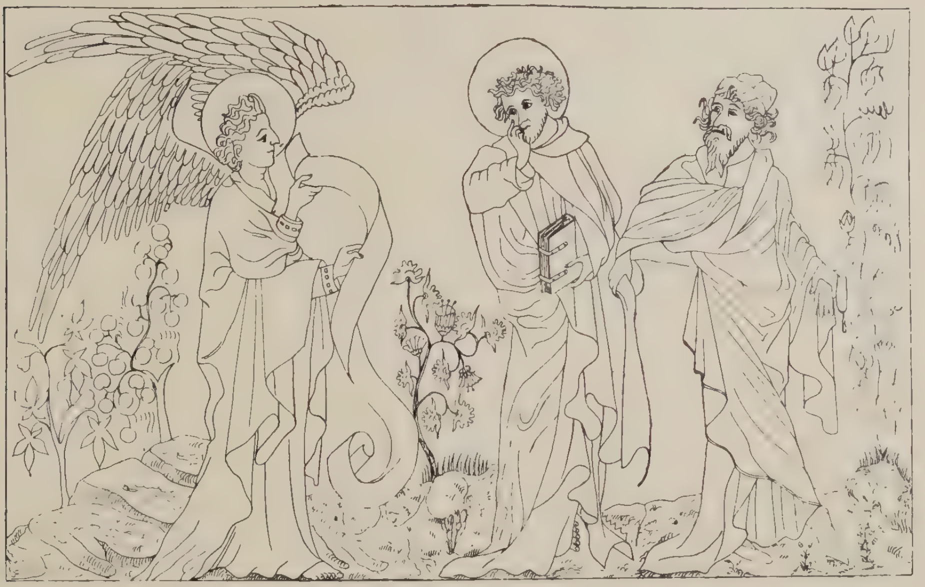
[1] Private letter, dated Angers, Feb. 11, 1906.





1. The Sky with Angels.
2. "Weep Not."

The Apocalypse in the Cathedral of Angers

After M. Johannis.

of sky, cloud-broken, and sometimes showing stars in the blue. In it, at intervals, angels are seen playing musical instruments, and displaying scrolls or coats-of-arms. This band is one of the most beautiful renderings ever made by the hand of man, and as the top displays heaven and its people, so the lower part below the second row of pictures shows the green earth—a flowery mead, with rabbits and small animals. On the background of the niche containing the personage reading, butterflies are seen mounting to the heavens: their wings are decorated with the arms of Anjou and Brittany.

The backgrounds of the pictures are arranged alternately blue and red in colour, in chequer-board fashion—a red above, a blue below, a blue above, and so on. These backgrounds are sometimes plain, sometimes broken up by trees and foliage, often ornamented by geometric figures and serpentine foliage, and occasionally powdered with initials. Upon this background the figures stand forth boldly without much shading, recalling forcibly the illuminations and stained glass windows of the time. There is no crowding, nor filling in with mere accessory figures. The persons necessary to illustrate the incident are the sole actors, hence the feeling throughout the tapestries is a simple and yet sweet severity, which enhances the stern dignity of the subject. The artistic character of the tapestries is, to quote the words of the Abbé Machefer, "grandeur and simplicity"; and those who have seen the wonderful work displayed in the cathedral can but echo the words.

The light-toned framework in which the scenes are enclosed ranges in colour from greyish-ivory to brownish-yellow, harmonising so well with the colour of the cathedral roof and walls as to suggest that the hanging was an integral part of the edifice. The ancient windows find a softened counterpart to their colours in the tapestry pictures, while here and there the sunshine throws a flood of diffused parti-coloured light on the hangings, discovering old and imparting new beauties. Thus glorious still, after the vicissitudes of 500 years, what must have been the effect of these hangings when they had but lately left the loom! One's mind travels back in awe-stricken admiration and reverence to the mighty artist-craftsmen of the fourteenth century, whose aim was "grandeur and simplicity."

There are still in the great hall of the *château* of Angers the iron hooks that once supported the tapestry, and with the aid of these and the size of wall space M. de Farcy has estimated that the original size of the set of hangings when placed together must have been 144 metres in length by about 5½ metres in height: in English, about 156 yards by nearly six. There remains rather more than two-thirds of this length, and the hangings have shrunk to about 14 ft. in height. Some seventy scenes are still extant, with debris of others. There are also fragments of the inscriptions—white letters with red capitals on a background of brown. The fourth and fifth hangings in the order of storiation are complete, from the others panels are missing. The excellent restorations carried on under the able direction of the learned M. de Farcy and M. l'Abbé Machefer have been a source of admiration to all, the dilapidated portions being renovated with such skill that it is impossible, even for one versed in the process, to distinguish the new work from the old.

There has long been an element of uncertainty about these tapestries, arising from the fact that heraldic and other evidence of later date than the fourteenth century is apparent in them. The initial Y of Yolande of Aragon, married to Louis II. of Anjou in 1400, appears in the background, and the fact that the seventh piece was presented by Anne, Duchess of Bourbon, in 1490, has led to the theory that the series, begun in 1376, was not finished until 1490. Now the will of René, made in 1474, makes it clear that the bequest comprised "*all* the figures and visions of the Apocalypse," and about 1480 the *chanoines* of the cathedral received six hangings only. The one given by Anne Duchess of Bourbon must have been included in the bequest. Thanks to M. Guiffrey, it is proved that five of these hangings were undertaken from 1376 to Christmas 1379, and after that date the register of the treasury of the Dukes of Anjou is non-extant. A hundred years would seem a long time to wait for two hangings, if five had been undertaken in three years. The seven, complete, were in the possession of the ducal family in 1474 when René made his testament. It is likely that Bataille pushed the work forward with his characteristic energy; and, had the records not perished, there would have been documentary evidence of its completion a year or two later. The initials of Yolande may easily have been inserted in her time, and this alteration of armorial bearings, etc., was a not uncommon practice, and recalls an instance cited by the late M. Eugène Müntz (*La Tapisserie*, English edition, 1885, p. 113). In 1399 Francesco Gonzaga, Commander of Mantua, sent a hanging to Paris—where similar work had already been done for him—in order to have the armorial bearings of Bohemia substituted for those of the Visconti. If this idea be not adopted, part only of the tapestries can be attributed to Nicolas Bataille; and the hangings are so much the same in style and weaving that it is impossible to determine the pieces woven later. Moreover, the tapestries of the fifteenth century are widely different in character from those of the *Apocalypse*.

The *Apocalypse* is woven of wool throughout, with the exception of a little silver thread in one of the armorial bearings shown on the wings of a butterfly. The texture is of medium quality and the fabric soft and pliable. A curious feature is that in some parts there are no ends of threads visible on the back. The colours have been formerly very brilliant, if but few—there are not more than thirty dyes in the seven hangings.

The making of the *Apocalypse* was but a minor detail in the list of tapestries sold by Bataille, who was evidently more merchant than producer. The first mention of his transactions is in an account of 1374–1375 where he was paid, on a mandate of the 23rd September, 1373, the sum of 20 francs for six hangings "*d'œuvre d'Arras.*" Between 1378 and 1400 he supplied the Court with no less than 250 hangings, mostly of a heraldic or ornamental character. His special patron, the Duke of Anjou, ordered of him:—*A History of Hector*, the *Life of Our Lady*, the *Apocalypse*, a large silk tapestry and others.[1]

[1] Guiffrey, *Tapisseries françaises*, p. 14.

Philip the Hardy, Duke of Burgundy, bought of Bataille *The Romance of the Rose*, and a large silk tapestry, etc.[1]

The Duke of Orleans was perhaps the most generous patron of Bataille, and a series of documents in the library of the British Museum bear witness to their many transactions. In January 1391 the Duke ordered a *History of Theseus and the Golden Eagle*, for which payment was made on the instalment system in sums varying from 30 francs to 1200. In the first document the title given is Duke of Touraine, the others give it as Duke of Orleans, the change of title occurring in 1392. As practically the same form of receipt is given in all, it will suffice to reproduce one.

" Sachent tuit que je Colin bataille, tapissier et bourgois de Paris, confesse avoir eu et receu de Jehan Poulain—garde de finances de monseigneur le duc de Touraine, la somme de cent frans en deducion et rabat de la somme de xiicfs qui m'estoit en deubz pō un drap de haultelice de *lystoire de Theseus et l'aigle d'or* qui mon dit seigneur a fait prendre et achater de moy ledit pris, et don il m'a appeurtré estre paie par chũn mois c fr jusques à fin de paie com̃e il ap̱pt p̱ ses ltrs sur ces faictes donñ à Paris, le XXVIIIe jour de janvier derñ passé. De laquelle som̃e de c fr. dessus dicte je me tieng pour contãt et bien paié, et en quitte led. Poulain et tous autres. Donné soubz mon seel le p̃mier pour de novembre, l'an mil ccciiij et onze. VIe paiemē." (British Museum, *Additional Charters*, No. 2702.)

The other charters of similar character are as follows :—

No. 2709 dated February 1, 1392, sum 1200 francs d'or for a large piece.
No. 2706 dated December 10, 1392, sum 300 francs d'or for a large piece.
No. 2713 dated January 15, 1393, sum 300 francs d'or for a large piece.
No. 2717 dated February 6, 1394, sum 300*l.* tourn. An order to pay Bataille.
No. 2722 dated June 25, 1395, sum 200*l.* tourn. Acquittance. The seal, injured, remains.

In January 1393 the Duke paid for a piece of high loom work representing the *History of Ancois et Izore* (*Add. Ch.*, No. 2714), and in 1395 for two pieces of woollen tapestry with a blue ground for the blue chamber of the late Louis (son of the Duke), to place in front of the ushers in the said chamber. (*Add. Ch.*, No. 2729.) In 1396 the Duke paid 1700 francs for three large hangings :— " Loys, fils de Roy de France, duc d'Orliens, etc., à Jehan le Flament, salut. Nous voulons que vous faites delivrer à notre amé varlet de chambre, Nicolas Bataille, marchant et bourgois de Paris la somme de dix sept cens frans pour cause de trois tappis de haultelice, l'un de *l'istoire de Pentasilée*, tenant quinze aulnes de long et quarte aulnes et un quartier de hault, et un autre tappis de *Beauve de Hantonne* tenant vint aulnes de long et trois aulnes et demie de hault, et le tiers de *l'istoire des enfans Regnault de Montauban* et *des enfants de Riseus de Ripemont*, contenant vingt aulnes de long et trois aulnes et demie quartier de hault. Donné à Paris, le IIIe jour de may, l'an mil CCCIIII^{xx} et xvi. (*Add. Ch.*, No. 2734.)

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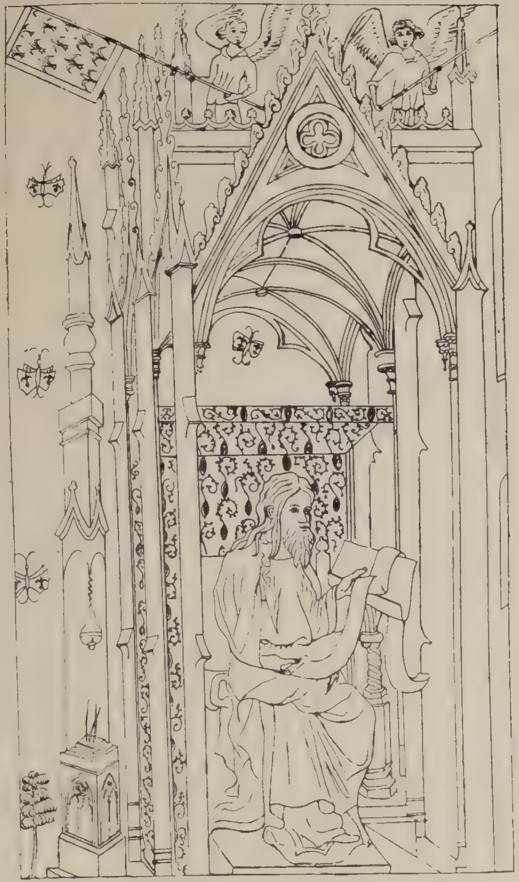
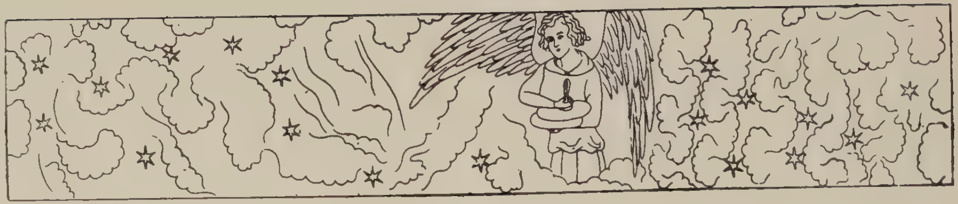
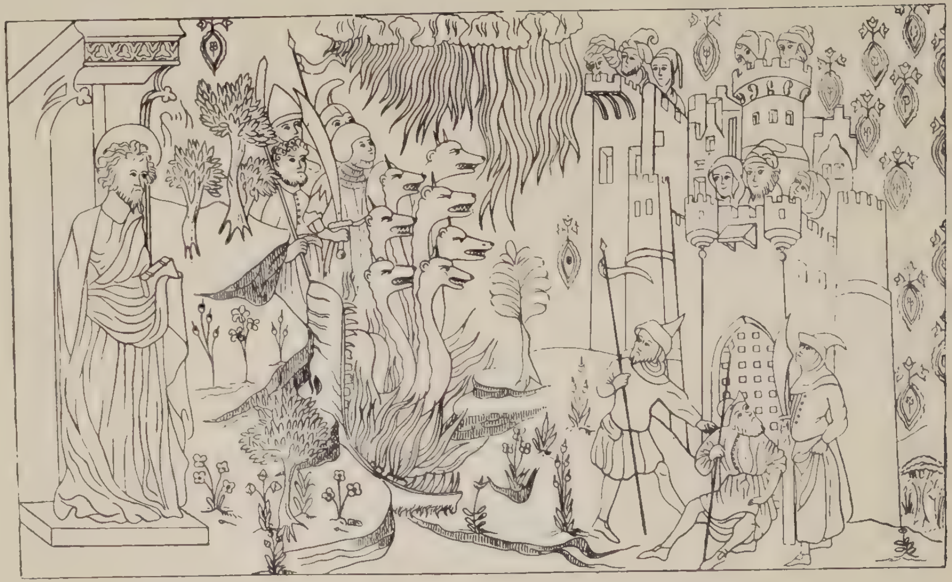
[1] Boyer de Sainte-Suzanne, *Notes d'un Curieux*, etc., p. 119.



Louis I of Anjou reading the Prophecy.



Band of the Sky.



The Devil let Loose.

After M. JOHANNIS.

The Apocalypse in the Cathedral of Angers.

The Duke commissioned Bataille to procure 18 pieces of tapestry bearing his arms (*Add. Ch.*, No. 2741), and silk tapestry of several colours, besides some pieces for the Duchess in the same year (*Add. Ch.*, Nos. 2743 and 2737). The following year Bataille supplied him with ten pieces of *blue tapestry* decorated with *golden fleur-de-lis*, and furnishings for a chamber for the Duchess (*Add. Ch.*, Nos. 2752 and 2757). In Nos. 2738 and 2743 the seal remains.

These were insignificant by comparison with magnificent hangings for the Duke's chapel, for which, with others, 582 francs 8 sous 9 derniers were paid in 1398. On it was represented the *Tree of Life*, with a crucifix and several prophets in the branches of the trees, and beneath all a terrestrial Paradise, with the Virgin, St. John and other saints. "Mandement de Loys, duc d'Orliens, etc., à Denis Mariete, argentier, de payer à Nicolas Bataille, tapissier demourant à Paris, 582 francs 8*s.* 9*d.* tournois, pour plusieurs chambres de tapisserie par lui fournies et vendues, et pour un tapis de chapelle, de *l'Arbre de Vie*, auquel y a un crucifix, et plusieurs prophètes par le branches de l'arbre, et au dessous d'icelui Paradis terrestre, Notre Dame, St. Jean, et autres saints et saintes, lequel tapis le dit duc fit acheter, le 4 décembre dernier, pour tendre en sa chapelle et faire son plaisir, 200 écus. Donné à Paris, le 8 février 1398." (*Add. Ch.*, No. 2772.)

In 1399 Bataille delivered two pieces more, one of which is of unusual character (it was decorated with pearls on a white ground), while the other was ornamented with a device of *beasts and unicorns*, and was ordered as a present to Robin le Seneschal, cup-bearer to the Duke. These were of great value, no less than 582*f.* 20*s.* 9*d.* *tournaise* being paid for the two (*Add. Ch.*, No. 2778).

In addition to these transactions, Bataille supplied the Duke with serges, etc. (*Add. Ch.*, No. 2762); and in one document he is styled *valet-de-chambre* (see *Add. Ch.*, No. 2734) to the Duke.

When the Duke of Orleans and his cousin, the Duke of Anjou, were admitted into the order of knighthood in 1389, King Charles VI. celebrated the event by holding a great tournament at St. Denis. He sought to commemorate it by having the principal scenes woven in a tapestry of the most precious materials, costing about £8000 of our money. Two merchant-tapissiers were contractors for it—Nicolas (or Colin, as he is sometimes styled) Bataille and a confrère of equal importance—Jacques Dourdain of Paris. The hanging was named *The Jousts of St. Denis*. Contemporary subjects are not common in tapestry at this period, and this one must have been of great difficulty to the executants. The King, the princes of the blood-royal, and noble strangers must have been represented by portraits; and the knights, squires, men-at-arms, standard-bearers, and heralds were probably drawn from life. Such would be the case too with the Queen of Beauty and her attendant train of damsels. The caparisoned horses, the figures in complete armour, standards, etc., would have furnished rich accessories. The actions in tilting must have been accurately expressed, for a faulty stroke would meet the expert criticism of the actors.

The end of the century witnessed the death of Bataille, whose widow signs his receipts early in the following year (1401).[1] His fellow-contractor for the *Jousts of St. Denis*, Jaques Dordin, Deurdin, or Dourdain, furnished such a great number of the finest hangings to the King and others that there is no doubt he was practically a merchant, and there is record of a quantity of tapestries of Arras workmanship passing through his hands. He was appointed *valet-de-chambre* to the King, and the list of hangings furnished by him to the nobility gives a good idea of the subjects popular in his time. Some are reminiscent of fairy tales; for example, *the History of a king who went to hunt with a great retinue, but losing his followers and horses in the wood, had a marvellous adventure with fairies who sentenced him to be turned into a stag*, and the *History of Guy of Burgundy*.[2] The Duke of Burgundy patronised Dourdain to a great extent, buying from this Paris merchant valuable tapestries of Arras workmanship. Some of the sets were :—*History of the Golden Apple* ; the *History of Jourdain*—in connection with these he is styled "*Jehan Deurdin de Paris*"[1]—the *Romance of the Rose*, the *History of Marimet, Conquest of Friesland by Aubri of Burgundy*, the *Farewell of the King of Friesland to his Mother and Sister*, the *Battle between the Kings of Friesland and Greece, Ladies going to the Chase, Shepherds*, eight blue tapestries of *Turtle-doves*, the *History of the Son of the King of Cyprus in search of Adventures, History of the Conquest of Babylon by Alexander the Great, Hunting*, and the *Wishes of Love.* Three tapestries, the *Crucifixion*, the *Death on Calvary*, and the *Death of the Virgin*[2] were ordered as a present for the King of England. Other subjects were :—The *Nine Amazons*, the *History of Hector of Troy*, the *Miracles of St. Anthony, History of the Three Kings, History of Charlemagne*, the *Castle of Freedom*, the *History of Jacob and Isaac, History of Percival of Gaul, History of Bertram du Guesclin*, besides altarpieces, chambers and serges, etc.

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[1] J. Guiffrey, *Nicolas Bataille, sa vie, son œuvre et sa famille*, pp. 292–4.

[2] Réunion des Sociétés des Beaux-Arts des Départements, *Mémoires*, iii.–iv. Le Chanoine Dehaisnes, *La Tapisserie de haute lisse à Arras avant le XV^e siècle*, pp. 133–4.

The Duke of Orleans ordered :—the *Fountain of Youth*, the *Duke of Aquitaine*,[3] the *History of the Credo of the Twelve Prophets and Apostles* (two pieces), and a *Coronation of the Virgin.* The mandate for payment of the three last named is in the British Museum (*Add. Ch.*, No. 2726). "Loys, fils de roy de France, duc d'Orliens, à Jehan Poulain, salut. Nous voulons que, à Jaquet Dordin, marchant et bourgois de Paris, vous delivrez la somme de dix-huit cens livres, pour trois tappis de haultelice de fin fil d'Arras, ouvré à or'de Chippre, dont le deux sont de *l'ystoire du Credo à doze prophètes et doze apostres* et l'autre du *couronnement de Nostre Dame.* Donné à Paris, le xxiiij jour de novembre l'an de grace mil CCCIIII^{xx} et quinze" (November 24, 1395). A later document is connected with the payment of the same. It is the "Vidimus" of Jehan, Sr. de Foleville, Chevalier, Keeper of the *Prevôste* of Paris, reciting letters of the Duke of

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[1] Le Comte de Laborde, *Les ducs de Bourgogne*, vol. i., p. 5, no. 26.

[2] Van Drival, *Les Tapisseries d'Arras*, pp. 88–9. See also, Boyer de Sainte-Suzanne, *Notes d'un Curieux*, pp. 123–6.

[3] M. Francisque-Michel, *Recherches sur la commerce, la fabrication, et l'usage des étoffes de soie, d'or et d'argent, etc. . . . pendant le Moyen Âge*, vol. ii., p. 392.

Orleans, ordering 1800 francs to be paid to Jaquet Dourdain for the tapestries stated above: it is dated April 29, 1396 (*Add. Ch.*, No. 2721).

On December 6, 1395, Dourdain acknowledges receipt of the sum of 1400*l. tourn.* for tapestries supplied to the Duke (*Add. Ch.*, No. 2727); and on May 3, 1396, the latter orders payment of 1400 francs to Dourdain being payment in full of a larger sum due for three pieces of tapestry of Arras thread wrought with gold of Cyprus (*Add. Ch.*, No. 2735).

In 1398, Dourdain provided his ducal patron with some tapestry of Arras workmanship representing "*Savage Man*," and other pieces of tapestry and furniture, for which the sum of 791*f.* 12*s.* 6*d.* was paid (*Add. Ch.*, No. 2764). Dourdain's receipt for the same records the fact that the pieces of tapestry of wool of Arras were for a present to Lois de Sancerre, Constable of France (*Add. Ch.*, No. 2777).

Another charter, Add. No. 2786, is a receipt of Dourdain of later date:—

> Sachent tuit que je, Jaquet Dordin, tapissier demourant à Paris confesse avoir eu et receu de Denis Mariete, argentier de Mons. le duc d'Orliens, la somme de cing cens frs. les quieulz mon dit S. m'a ordonnée sur certaine tapisserie de fine layne d'Arras, sur champ vermeil que mon dit S. m'a ordonnée faire faire pour lui, pour s(er)vir à une chambre de veloux engraine, à la devise du *boucheron*—Le xxxe jour de janvier l'an mil cccc.

Queen Isabeau ordered many figured and ornamental tapestries from Dourdain such as:—*Shepherds and Shepherdesses*, *History of the Destruction of Troy*, *History of the King of Amans*, *Plaisance and Lesse*, *Charlemagne succouring King Jourdain*, *Percival and the Holy Grail*, *Baldwin of Sebourg and the Lion*, and *Ladies and Knights at Games*.[1] Many of these were worked at Arras. Dourdain did not survive Bataille many years, for he died in 1407.[2] The greater part of his tapestries are described as being of the most valuable materials—of thread of gold and silk and the fine wools of Arras. Some of the fourteenth century Parisian masters were:—Robert Poisson, working for the Duke of Anjou and

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[1] Guiffrey, *Histoire générale de la Tapisserie; Tapisseries françaises*, p. 18.

[2] Francisque-Michel, *Recherches*, vol. ii., p. 392, footnote.

Philip the Hardy, Duke of Burgundy, for whom he executed an *Apocalypse.* Pierre L'Anglois was associated with Nicolas Bataille. Others were Symonnet des Champs, Guillaume Mullot, Jean Lubin, Jean Begnie, Michel Chinnet,[1] Pierre Beghin, and Antoine Senectre.[2] Alain Diennys or Dyonis appears in the accounts of the Duke of Orleans. On November 24, 1395, the Duke orders payment of 130 francs of gold for a *History of Dieudonné.*

> "Loys, fils de roy de France, duc d'Orliens, comte de Valoiz et de Beaumont, A ñre amé et feal tresourer Jehan Poulain salut deliccion. Nous voulons et nous mandons que à Alain Diennys, vous paiez, baillez, et deliverez la soñe de six vins et dix frs d'or . . . pour un tapiz de hautelice, ouvré d'or de *l'istoire de Dieudonné*, conteñ huit aulnes et demie de long et trois aulnes de hault ou environ . . . donné à Paris le xxiiie jour de novembre l'an de grace mil CCC IIII^{xx} et quinze." (British Museum, *Additional Charters*, No. 2725.)

No. 2731 of the same series is the receipt of Alain Dyonis for the above-mentioned sum.

Pierre Labourebein sold to the Duke of Orleans a chamber of silk tapestry of several colours for 2200 francs, and the order for payment is dated April 13, 1396.[3] The Duke had several dealings in tapestries with Perrin Pillot, who is designated "*tailleur et varlet-de-chambre de mons. le duc.*" The steward of the Duke is ordered to pay him 431*f.* 5*s. tourn.* for a tapestry of Arras wools. The order is dated January 24, 1398 (Br. Mus., *Add. Ch.*, No. 2770). He gives an acquittance on August 2, 1399, to the Duke's steward for the sum of 200*l. tourn.* on account, for a piece of tapestry of Arras wool with the *gooseberry* pattern. It was intended as a present to Jehan de Roussay, Chev. Chamberlain and Councillor to the Duke (Br. Mus., *Add. Ch.*, No. 2779). Add. Charter No. 2781 is another receipt for the sum of 231*f.* 5*s. tourn.* in full for a piece of tapestry, and bears the date September 27, 1399. With the exception of a brief reference on the margin of a fifteenth-century inventory belonging to the House of Orleans, I can find no other mention of this

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[1] Guiffrey, *Histoire générale de la Tapisserie ; Tapisseries françaises*, pp. 19–21.

[2] M. Houdoy, *Les Tapisseries de haute lisse ; Histoire de la fabrication lilloise du XIV^{e} au XVIII^{e} siècle*, p. 22.

[3] British Museum, *Additional Charters*, No. 2733.

Perrin Pillot as a dealer in tapestries, and he does not appear in any list of tapissiers.

A tapissier of Paris who dealt largely in fabrics of Arras workmanship was named Pierre de Beaumetz, *valet-de-chambre* to Philip the Hardy, Duke of Burgundy. In 1385 he sold a tapestry, *The Battle of the Thirty*,[1] which was the precursor of a host of others, to his ducal patron.

In the last quarter of the fourteenth century the craft of the tapestry-weaver was in the most prosperous condition it knew in France in the Middle Ages. King Charles V. encouraged it, as his inventory shows ; and his example was followed and excelled by the princely Dukes of Orleans, Anjou, Berry, and Burgundy, under whose patronage the art reached its highest point of excellence. At this time there is great uncertainty as to the exact extent of the Parisian manufacture. The stipulation that Arras thread be used in the making suggests the superior quality of the Flemish materials, and it is quite common to find Parisian merchant-tapissiers supplying large quantities of tapestries made in Arras. Philip the Hardy bought largely from Parisian tapissiers, and his purchases were often of hangings of Arras origin ; nor is this strange in view of the fact that Paris was the centre of Court life and of commerce. In contemporary purchases from tapissiers of Arras there is little demand for hangings of Parisian materials or making. The prosperity of Paris did not last long. The effect of the English wars, and the crowning blow of the occupation of the capital by Henry V., put an end to the industry. There are very few names of tapissiers living in Paris in the early fifteenth century, and in the list made out for the imposition of taxes by the English in 1422 there are but two master weavers recorded.[2] Martin de Paris is mentioned in 1405, and Pierre de Beaumetz in 1412.[3] When the troops of Charles VII. of France entered Paris, they found that the royal accumulation of art treasures had disappeared. The inventory of Charles VI., published by M. Guiffrey, gives some idea of the valuables belonging to the insane monarch. The re-occupation of Paris had no effect on the industry already dead. The absence of the Court from the city, and the fame of the productions of Arras, rendered its revival impossible.

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[1] Réunion des Sociétés des Beaux-Arts des Départements, *Mémoires*, iii.–iv. Le Chanoine Dehaisnes, *La Tapisserie de haute lisse à Arras avant le XV^e siècle*, p. 133.

[2] Guiffrey, *Histoire de la Tapisserie*, p. 58.

[3] Le Comte de Laborde, *Les ducs de Bourgogne*, vol. i., p. 22, no. 88A, and p. 87, no. 254.

With one exception, the tapestry of the *Apocalypse* at Angers is the only existing work of the Parisian weavers of the fourteenth century. The exception is the small but beautiful hanging that belonged to M. Leon y Escosura and was exhibited in the Museum of the Gobelins. The subject represented is the *Presentation in the Temple,* and the tapestry probably formed part of a set of the *History of Our Lady.* It is of the same school as the Angers tapestry, and has the characteristic dignity in composition and drawing. The few figures are enhanced by a vine-covered background of purple ; above is a strip representing the sky, in which clouds are indicated by means of the " twisted-ribbon " conventional forms : the figures below are walking in a flowery meadow. The colours used are very few, about a score altogether. In addition to wool, silk is used. This tapestry now belongs to the Brussels Museum.

CHAPTER V

TAPESTRIES OF ARRAS, GERMANY AND ENGLAND IN THE 14TH CENTURY

THE earliest document regarding high-loom tapestry of Arras manufacture is, as stated before, dated in 1313, and it is but reasonable to suppose that the method of weaving was well known in Flanders and the north of France before that time. The prominent part played by Baldwin, Count of Flanders, in Eastern politics must have rendered great service in making Eastern things known with greater effect to the inhabitants of Flanders than elsewhere in Europe. In this way it is extremely probable that dress fabrics, such as were woven in Egypt under the Kaliphs, would be brought westward, and being tapestry-woven would be capable of imitation by the Flemish craftsmen. Be that as it may, the history of weaving in Arras in the beginning of the fourteenth century is very scant through the lack of municipal records, so it is mostly from foreign sources that proof is obtained in regard to the importance of Arras as a great centre of the production of tapestries. The preference shown in the stipulations of the Parisian contractors for tapestries of "the fine thread of Arras" and the "work of Arras" argues more conclusively than local records could, and the magnificent congregation of artist-weavers found in Arras in the early fifteenth century could not have been organised in one generation.

An early document belonging to Lille bears witness to the fame of Arras in 1367. In that year the magistrate of Lille, being empowered to make a present to King Charles V. of France, came to Arras to seek an artist and a tapestry-weaver capable of designing and making two tapestries worthy of the King's acceptance. The document does not mention the name of the artist, but the master weaver engaged was

Vincent Boursette, or Bourcete, and the tapestry is specified as having been woven in a high loom.[1]

In 1374 the same weaver supplied Philip the Hardy with a "chamber" for the Duchess of Burgundy, and that lady in 1393 ordered several pieces with representations of *sheep*, etc.

Huwart, or Hugues, Wallois, "marchant d'Arras," is mentioned in an account dated about 1380, in connection with *draps de tapisserie.* Jehan Cosset had extensive dealings with the Duke of Burgundy. In 1385 he supplied him with a gold-worked tapestry of the *History of St. John, a History of the Vices and Virtues*, also gold-wrought, and it was he who was evidently contractor for the tapestry of the *Apocalypse* that Robert Poisson was charged to make.[2] Besides these he is credited with a *History of Froimont of Bordeaux*, a *History of William of Orange*, a *History of St. George*, a *History of Alexander*, a *History of Robert the Fusileer*, a *History of Doone de la Roche* in wool gold-worked, chapel hangings, the *Coronation of Our Lady, Shepherds and Shepherdesses*. and armorial tapestries, also the *Life of St. Margaret*, several verdures, a *Woman at a Fountain*, *History of the King of France and his twelve peers*, the *Seven Ages*, the *History of St. Anne*, etc.[3]

One of the largest works ever executed in tapestry was accomplished by one of the early Arras master weavers of the name of Michel Bernard. It represented the *Battle of Roosebecke.*[4] This famous field of arms, in which the Flemish burghers were overthrown (25,000 being killed), was won by the French and Flemish nobility, led by the veteran Oliver de Clisson in the year 1382. The defenders of communal liberty were crushed, and their leader, Philip Van Artenvelde, was slain. This battle between mail-clad knights and badly equipped citizens was destined to be commemorated by an enormous tapestry representing the chief actors and incidents in the combat. But its immense size (upwards of 285 square yards) proved detrimental to its chances of preservation. The Duke must have found it unwieldy, for as early as 1402 (it was made about 1386) he ordered that it be cut into three hangings.[1]

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[1] M. Jules Houdoy, *Les Tapisseries de haut lisse; Histoire de la fabrication lilloise*, pp. 16–18.

[2] Le Comte de Laborde, *Les ducs de Bourgogne*, vol. i., p. 4, no. 23; p. 8, no. 40.

[3] Alexandre Pinchart, *Histoire générale de la Tapisserie; Tapisseries flamandes*, pp. 8, 9.

[4] Le Comte de Laborde, *Les ducs de Bourgogne*, vol. i., p. 5, no. 27.

Contemporary with Bernard were Jehanne Aghehe de Londres, "tapissiere"—was she English?—Pierre de Bapaumes, Jaquemart Davion, Gilles de Marquais, Pierre le Conte, Gilles Argentier, Philip de la Vingne, Jehan Julien, Nicolas d'Inchy, and a very famous one, André de Monchy.[2] These names by no means represent the full strength of Arras in the fourteenth century. The fame of the town had already spread far and wide, and its name had become a synonym for tapestry of the finest quality. In Italy, tapestries became known as "Arazzi," in England "Arras," in Spain "Pannos de raz." In the far East, Arras was renowned, and its hangings prized by sovereigns and lords. Froissart relates that after the fierce fight of Nicopolis in 1396 the victorious Bajazet sent one of his prisoners—Jacques de Helly—as an envoy to arrange the payment of ransoms for the knights of France and Flanders whom he had captured. One of the prisoners was the son of Philip the Hardy, and the latter made special enquiry as to what sort of gifts would be most likely to propitiate the victor. The envoy returned answer that he considered the Sultan would be most pleased to receive some tapestries made in Arras if they represented good old stories; as for cloths of gold and silk, in Turkey the King and lords had enough of them, and found more pleasure and amusement in new things. Philip the Hardy was not slow to act on this advice. He despatched two pack-horses laden with hangings made at Arras, as fine as could be procured, representing a subject that must have been dear to the heart of Bajazet—the *History of Alexander*. M. Alexandre Pinchart mentions a statement by a writer of the eighteenth century to the effect that these tapestries were then extant in the Seraglio Museum at Constantinople. Early in the present century they were seen in the museum of the old seraglio, but recent enquiry elicited the information that after the Republic was proclaimed they were removed from it, and their situation was unknown.

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[1] Boyer de Sainte-Suzanne, *Notes d'un Curieux sur les tapisseries tissées de haute ou basse lisse*, p. 20.

[2] Ibid. pp. 15–37.

Philip the Hardy showered commissions on the Arrasian and Parisian weavers for hangings, not only to serve as decorations for his own castles, but to present to foreign sovereigns and princes, to reward friends, or to attain political ends. To the English king (Richard II.) and his uncles, the Dukes of York, Gloucester, and Lancaster, he sent many costly hangings. To the Duke of York he sent, about 1390, a *History of Octavius and Percival the Gaul*. A few years later the Duke of Gloucester received, at his hands, a *History of Our Lady*, and the Duke of Lancaster a *History of Clovis*. The King received a *History of Pharaoh and the Jews*, and several other histories, including one of *Clinthe*, in 1400. The Duke of Burgundy also sent, perhaps as peacemakers, a *Crucifixion*, the *Death on Calvary*, the *Death of the Blessed Virgin*, a *History of the King and his twelve peers*, and the *Seven Virtues*, having at their feet virtuous emperors and kings, with the Seven Vices accompanied in like fashion by monarchs who had been their slaves.[1]

The fame of Arras was exclusively bound up with works of the high loom, but there is little doubt the other method was extensively used, and some of the "Sarazinois" hangings were of very great value. In 1389 the Duke of Orleans received a "quittance" for the sum of 800 francs of gold from Jehan de Croisetes of Arras. "Jehan de Croisetes, tapicier sarrazinois demourant à Arras, confesse avoir eu et receu de Jehan Poulain, trésorier de M.S. le duc de Touraine, la somme de huit cens frans d'or, qui deuz lui estoient pour ung tappis sarrazinois d'or de *l'ystoire de Charlemaine*, prins et achete de lui en l'ostel de Beauté. Fait le mardi xiiije jour d'août l'an mil CCCIIII^{xx} et neuf." (British Museum, *Additional Charters*, No. 2696.)

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[1] Van Drival, *Les Tapisseries d'Arras*, pp. 88, 89.

There is also another tapissier, named Jehan de Neusport, mentioned in the accounts of the Duke of Burgundy for 1393–1394 and 1406.[1] In 1391, Jehan Chaffot, "*peintre d'Arras,*" received 280 francs for a tapestry in high loom work, representing the *History of Thobie.*[2]

There are frequent notices of tapissiers working in the towns of France and Flanders in the fourteenth century. Bruges had a corporation of weavers in 1302, but it was composed probably of ordinary weavers; and, in 1375, Philip the Hardy had dealings with a certain Colart de Paris living in Bruges. Tournai is mentioned in 1352 as being the headquarters of Jehan Capars of Arras, and in 1398 the weavers received statutes as a corporation. In 1392 the magistrates of Bruges borrowed tapestries from Tournai to decorate buildings on the occasion of a tournament. Robert Pinçon had a workshop in Valenciennes in 1398, but there is earlier mention of the town in connection with tapestries, when the wife of Wenceslaus, Count of Luxembourg, bought several "chambers" from Jehan Hont, tapissier of Valenciennes in 1364–1365. Similar commissions were executed by another tapissier, Thieri de Reims, while yet another member of the fraternity was named Jehan Castelains, originally of Quievrain[3]; so Valenciennes must have been a centre of considerable importance thus early.

In Lyons there were some weavers of the fourteenth century. From the city archives, M. Natolis Rondot cites Jacquemet, 1358–1360.[4] Douai is but little known as a producing centre at this time, but it has a document of great interest to us English. In an inventory of the treasures of the Collegiate Church in 1386 there occurs an entry, "*Trois coussins de haulte liche qui la demoiselle englisse dona.*" Who could the English lady have been who presented the three cushions to the College of Douai? In 1360 there is mention of Guillaume Layn, tapissier.[1] Lille and Mons are recorded as having tapissiers in 1398.

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[1] Le Comte de Laborde, *Les ducs de Bourgogne*, vol. i., p. 11, no. 55.

[2] Réunion des Sociétés des Beaux-Arts des Départements, *Mémoires*, iii.–iv. p. 134.

[3] Alexandre Pinchart, *Histoire générale de la Tapisserie; Tapisseries flamandes*, p. 38.

[4] M. Guiffrey, *Histoire générale de la Tapisseries; Tapisseries françaises*, p. 146.

Germany has but slight claims to notice as a tapestry-producing country in the fourteenth century. Perhaps the most interesting fact is that published by the late M. Eugène Müntz. At Prague, about 1360, Charles IV. established a colony of Persian weavers who received a lodging on the Lorenzberg, and were there permitted to practise their cult in peace.[2] There are in the church of St. Lawrence at Nuremberg a tapestry representing *apostles* with the scrolls or banderolles so common in German art-work, and a hanging of *Saints and Martyrs* woven with figures of St. Peter, St. Paul, St. Agnes, and other saints on a background sprinkled with stars. The hanging in the castle of Wartburg of the *Siege of the Castle of Love*, from the "Romaunt of the Rose," may be either fourteenth or fifteenth century work, and the same uncertainty exists in regard to the *Story from a Romance of Chivalry* exhibited in Brussels in 1880. A more notable example is preserved in the Town Hall at Ratisbon, of curious subject—wild-looking, naked *men and women engaged in sport and games*.

Italy is not recorded as productive of tapestries until the fifteenth century, in the present state of research, and probably acquired such hangings as were necessary, in France or Flanders.

There is a curious entry in the accounts of Louis, Duke of Orleans, with regard to foreign tapestry. On March 28, 1395, he orders the payment of 204 francs to Levan de la Mer, a merchant of Genoa, for six pieces of thick tapestry "*d'oultremer*."[3]

In England, in the fourteenth century, there was abundance of tapissiers; the term is used in various kinds of documents, and the craft had clearly outgrown its amateur stage, while there are evidences that it was still a monastic occupation. The term tapissier is common in provincial England:

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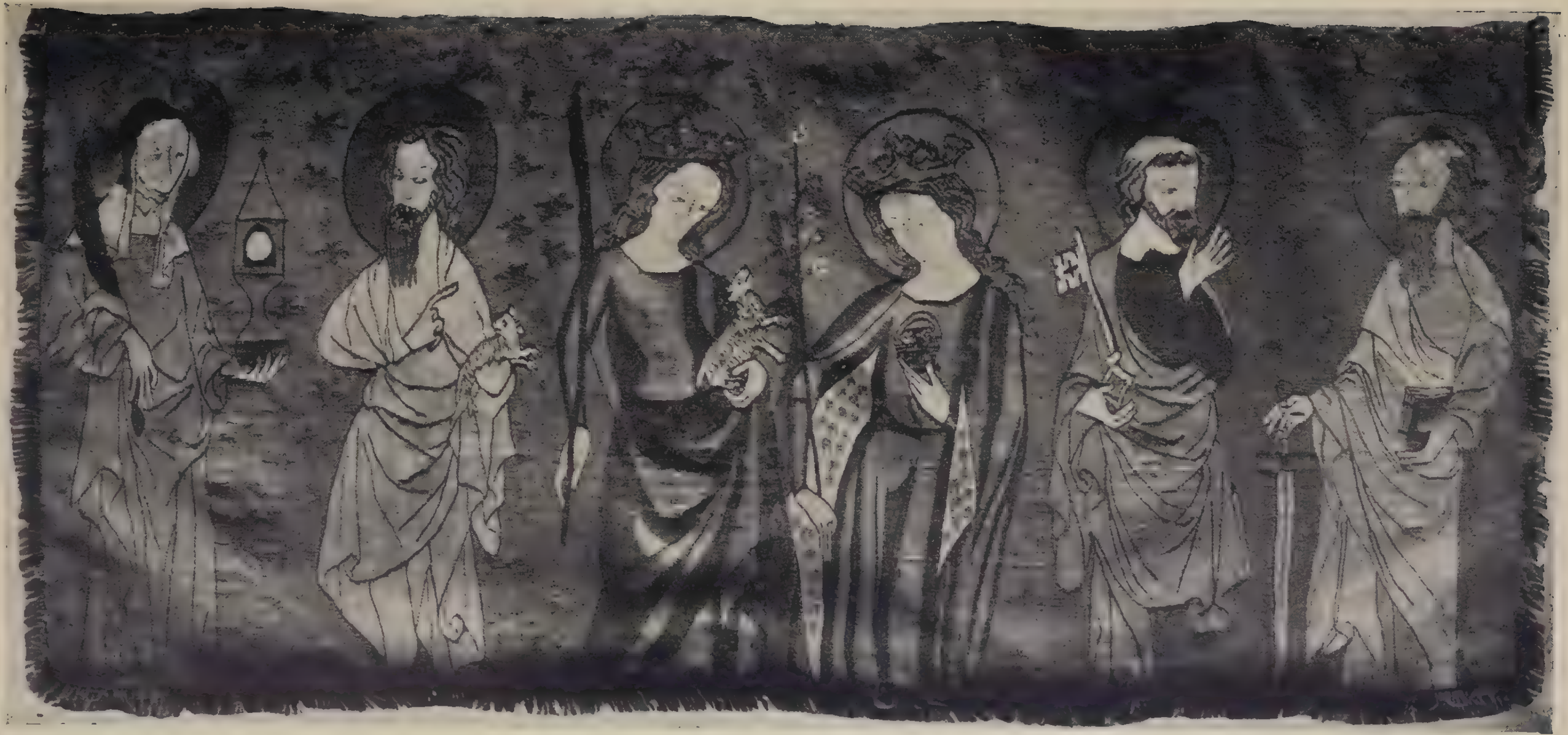
[1] Alexandre Pinchart, ibid., *Tapisseries flamandes*, p. 53.

[2] *L'Art*, June 1882, *German Tapestries*, by M. Eugène Müntz.

[3] British Museum, *Additional Charters*, No. 2719.



Saints and Martyrs.

CHURCH OF ST. LAWRENCE, NUREMBERG.

at Faversham, where at the court holden on Thursday, the Eve of St. Thomas the Apostle, Edw. I. 31st year (1302–1303), John *Tapiere* (*Tapicer*) gives two bushels of barley towards 5½ bushels to be levied from Agnes, the wife of Adam Vag, as to which the said Agnes has (?) for day to the Feast of Pentecost next to come.[1]

In the more industrious monasteries weaving was extensively practised, as in the case of the monastery at Ramsey. A glimpse of the old world is given in the account of how Simon, Abbot of Ramsey, journeyed up to London in the year 1316 to make purchases for the monastery; and these throw a little light on the occupations of the brethren encloistered there. The articles bought comprised looms, staves, shuttles and a slay—as the monk's Latin puts it: "Pro weblomis emptis . . . xx*s.*: et pro staves ad easdem . . . vj*d.*: Item pro iiij shittles pro eodem opere . . . ij*s.* vj*d.*: Item in j slay pro textoribus . . . viij*d.*"[2]

The wardrobe accounts of King Edward the Second bear witness to his love for fine clothes and his taste for luxurious surroundings, one of the items being: "To a mercer of London for a green hanging of wool wove with figures of *kings and earls* upon it, for the King's service in his hall on solemn feasts at London."[3] In all likelihood it was woven there in a manufactory of great importance, as will be shown later.

The chronicles of this time afford an amusing introduction to a member of the tapestry-weaving craft. On the 4th of May, 1317, a commission of *Oyer* and *Terminer* is given to John de Foxle and John de Stonore on complaint by Master John de Shordich that . . . (here are several names) . . . *John le Tappistere*, with others, seized him at Bruggesgate by Oxford, took him thence to Boymulle, assaulted and imprisoned him, until he made fine in £60 for ransom, and carried away his goods.[4] Verily, friend *John the Tappistere* was a brigand!

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[1] Historical Manuscripts Commission, *Report* 6, p. 500.

[2] Dr. Rock, *Textile Fabrics*, S.K.M. Art Handbooks, 1876, p. 96.

[3] Ibid. p. 66.

[4] *Calendar of the Patent Rolls*, Edward II., vol. 1313–17, p. 695.

As in the thirteenth century, the early part of the fourteenth is remarkable for the frequency of the surname "*d'Arras*." Thus in 1317 we find Adam Arras,[1] and in the beginning of the long reign of King Edward III. encouragement and powerful protection is given to men of Arras. There are numerous orders to the provincial sheriffs for the restitution of goods, chattels and debts that had been arrested by the local magistrates on the plea that the goods, etc., belonged to merchants of the Continental provinces with which England was at war. These documents furnish many names such as Fermin de Arrace, merchant of Amiens, who is, in 1329,[2] styled "King's merchant," and to whom, with other merchants of Amiens and their servants coming to England and returning for trade, the King's protection is accorded for two years, provided they deal in lawful wares and pay the customs due for the same.[3] In addition to protecting these merchants, Edward III. took steps to encourage the immigration of skilful foreign weavers, with a view to their setting up looms in England. In 1331, licence is given to John Kempe of Flanders to practise and teach his trade in England, with the promise of similar privileges to other members of the craft.[4] A year or two later, in 1333, the King accords protection to weavers and other manufacturers of cloth of whatever country, and orders the proclamation thereof to be made by the different sheriffs[5]: the distinction between weavers and makers of cloth argues that some were producers of ornamental fabrics or tapestry. This protection was given to two weavers of Brabant, William and Hanekin, who were thereby authorised to exercise their craft at York in the year 1336.[6]

The reputation of Arras work is borne witness to in a document that shows the energy and far-reaching power of King Edward III. On December 10, 1337, he writes from Windsor to the Mayor and Bailiffs of Sandwich:—

> Whereas the King lately appointed Arnald Garcy and John de Astwait to take into the King's hands bales of cloth and other merchandise of certain

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[1] *Calendar of the Patent Rolls*, Edw. II., vol. 1313–17, p. 650.

[2] Ibid. Edw. III., vol. 1327–30, p. 253.

[3] Ibid. p. 330.

[4] *Record Rymer*, vol. ii., part ii., p. 823.

[5] Ibid. p. 849.

[6] Ibid. p. 954.

men of Bayonne and Spain, which were taken in certain ships of Bayonne coming from Flanders and delivered to the Mayor and Bailiffs by Bartholomew Burgherssh, admiral of the fleet from the mouth of the Thames towards the west, to be kept for the King's use there; and now Arnald and John have informed the King that six bales of William Pares des Lesbay of Bayonne, to wit, four of "Maubuge" and two of "Arras" which were in a ship called "Navis Dei," of Bayonne, and delivered to William Loveryk, late Mayor of Sandwich, to be kept for the King's use, are eloigned by William, who has refused to deliver them to Arnald and John, although they have repeatedly required him to do so; the King considering this to be in his contempt orders the Mayor and Bailiffs to take information on the premises by inquisition if necessary, etc., etc.[1] (The Maubuge mentioned is Maubeuge in Hainault, département du Nord.)

In the year 1312 a certain Matthieu de Araz is recorded as being in Scotland[2]; and later, in 1340, another English tapissier got into trouble, but was pardoned by the King in consideration of his good services in France. He was named George *le Tapicier* of "Leycestre" and was guilty of the slaughter of John le Dextre, also of Leycestre, the crime being committed before January 23 the same year.[3] Truly, if we were to judge by these accounts alone, our English tapestry-weavers were quarrelsome and dangerous people, for another instance is that of Thomas *Tapescer*, who was done to death on the day of SS. Philip and James, 1385, and a certain Giles de la Hyde was pardoned for the crime by King Richard.[4]

There can be no doubt that England was rich in tapissiers in the fourteenth century, not only working as individuals, but also in organised bodies attached to some town. The tapissiers of London received their statutes in 1331. No thief or felon could continue a member of the corporation: the *tapice* was to be of the assize used in ancient times, and if of the common assize, four ells in length and 1½ ells in breadth. No tapestry or carpet, if it were armorial, could be made with other materials than wool, good English or Spanish. It is practically proved that the tapestry-makers of that time practised the same craft as that of Arras. In

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[1] *Calendar of the Close Rolls*, Edw. III., vol. 1337–9, p. 219.

[2] *Calendar of Documents relating to Scotland*, vol. iii., p. 427.

[3] *Calendar of the Patent Rolls*, Edw. III., vol. 1338–40, p. 457.

[4] Ibid., Richard II., vol. 1381–5, p. 580.

1374 the court of aldermen heard a petition from the warden of the tapissiers stating that Catherine Duchewoman had in her house in Finch Lane wrought upon the loom a coster "after the manner of works of Arras," but made of linen thread beneath and only covered with wool above. The work was ordered to be burnt, but at the petitioners' intercession it was saved. Its manufacture was clearly an infringement of rights of the tapissiers, with fraud used in its manufacture. In the reign of Henry VI. the court of aldermen certified to the Crown that from time beyond the memory of man there were used and approved in the city three "misteries" distinct and separate each from another, to wit the native *Telarii* of woollen cloths and for tapestry, the native *Telarii* of woollen cloths and for drapery, and the native *Telarii* of and for napery. This approaches to the classification of the Parisian tapissiers—Tapissiers de la haute lisse, Tapissiers sarazinois, and Tapissiers nostrez. The ordinary weavers' guild in London probably existed before the Conquest.[1]

In 1344, King Edward III. instituted an enquiry into the London manufactory of tapestry. The document unfortunately is badly mutilated, the title being "De inquirendo mistera tapiciariorum."[2] The manufactory was under his keen notice, for, twenty years afterwards, he issued the following decree appointing to it surveyors: Gilles de Kellesey, Richard atte Dyk, Robert Padegrys and John Bullok.

> "Pro hominibus de misterâ tapiceriae, in civitate London' commorantibus.
>
> "Rex, omnibus ad quos etc. salutem. Sciatis quod, ut cum acceptimus, quamplures deceptiones in exercitio misterae tapiceriae in regno nostro diversimodè fiant, in nostri et populi nostri dampnum non modicum et jacturam, nos, volentes hujusmodi deceptioni in quantum poterimus obvaire, et super hoc remedium apponere oportunum;
>
> "Concessimus hominibus de misterâ tapiceriae, in civitate nostrâ London, commorantibus, quod ipsi et successores sui, officium misterae tapiceriae in eâdem civitate exercentes, singulis annis, in crastino Sancti Michaelis, de se ipsis eligere possint quatuor de legalioribus et discretioribus hominibus, majorem notitiam de misterâ tapiceriae habentibus ad supervidendum per se, vel deputatos suos, de eadem misterâ, pro quibus ipsi supervisores respondere voluerint, omnes homones officium misterae illius, tam in civitate praeditcâ et suburbiis

[1] W. G. Hazlitt, *The Livery Companies of the City of London*, pp. 147, 393, 661.

[2] *Calendar of the Patent Rolls* in Turri Lond., Edw. III., p. 148.

ejusdem, quam extra eadem civitatem et suburbia, in aliis villis et locis dicti regni nostri exercentes, et pannos tapiceriae per ipsos de misterâ illâ operatos et operandos et ad defectus, quos in operationibus illis invenire contigerit, corrigi et debitè reparari faciendum :

" Et ad proclamandum et inhibendum districtè ex parte nostrâ, singulis operationibus misterae praedictae, ne quis de misterâ illâ sub forisfacturâ pannorum suorum, et aliorum bonorum, quae nobis forisfacere poterit, pannos de eadem misterâ factos et faciendos vendat, vel liberet, antequam per ipsos supervisores, vel eoram deputatos supervideantur, et pro utilibus et benè et fideliter operatis, et signo ad hoc ordinato et ordinando consignentur.

" Et ad omnes pannos de misterâ praedictâ, post proclamationem et inhibitionem hujusmodi, in eadem civitate vel alibi, benditioni expositos, seu extra manus suas liberatos, in quorum operatione defectum vel deceptionem aliquam, contra justam assisam et consuetudinem misterae praedictae, in praesentiâ majoris et vicecomitum civitatis praedictae, vel aliorum locorum ubi hujusmodi defectus et deceptio inventi fuerint, inveniri contigerit, arestandum, et loco publico, defectu et deceptione hujusmodi omnibus interesse volentibus, prius declaratis comburendum :

" Quibus quidem quatuor hominibus ad capiendum et arestandum omnes illos, quos in executione praemissorum contrarios vel rebelles invenerit, et eos prisonis nostris mancipandum, in eisdem moraturos, quousque de eorum punitione aliter duxerimus ordinandum, plenam, tenore praesentium, concedimus potestatem ;

" Et, ut negotium praedictum celeriorem sortiatur expeditionem, ad instantiam dictorum tapiceriorum assignavimus pro anno praesenti Egidium de Kellesey, Ricardum atte Dyk, Robertum Padegrys, et Johannem Bullok, de misterâ praedictâ, ad praemissa facienda et exequenda ; quo anno completo, volumus quod dicti tapicerii eligant, loco dictorum, per nos assignatorum, pro quolibet anno futuro, alias quatuor personas sufficientes de eâdem misterâ, ad omnia praedicta facienda, sicut praedictum est. In cujus etc."

(*Rot. Pat.*, 38 Edw. III., in Turri Lond. Hardy, *Record Rymer*, vol. iii., part ii., p. 736.)

From this manufactory in all probability came the tapestry specified in the will of the Earl of Arundel, who died in 1392. In the document he bequeaths to his wife the " chamber " which was lately made in London of *blue tapestry with red roses and armorial bearings.* " *Le grand sale q'estoit d'arreynment fait à Loundres del oreraigne de tapeterye blew, ove roses rouges en ycell, et mes armes et les armes des mes fitz.*" There is a distinction made in the document between these tapestries and embroideries, which are described as such ; for example, he leaves to his son a " chapel " all in apparel of red velvet with *angels and archangels of embroidery* upon the velvet, while to his son Thomas he leaves a small " dosier " of *Arras embroidered* with gold in some places.[1]

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[1] *Royal Wills*, London, 1780, pp. 128–32.

There is evidence of high-loom weavers of English nationality working on the Continent who may have had connection with this manufactory in London: Jehanne Aghehe de Londres, "Tapissiere," working in Arras about 1379; Pierre l'Anglois, a Parisian tapissier; and, earlier still, one of the "*haute-lisseurs*" enrolled in the corporation of tapissiers of Paris in 1302 was named Raoul l'Anglais.

Some interesting bequests were made to the churches at this time. About the year 1330 the Abbot of Glastonbury (Adam de Sodbury) gave to his convent a *Tree of Jesse* in woollen tapestry to be hung about the choir on high festivals; he gave another hanging of the same subject to decorate the Abbot's hall.[1] John Grandison, Bishop of Exeter, by his will dated in the year 1368 bequeathed a tapestry to the Archbishop of Canterbury. The subject of the hanging was the *Coronation of Our Lady with figures of the Apostles seated on thrones*. It was woven, as the will describes others as being embroidered. He had already bestowed on the cathedral of Exeter three crimson cloths, worked with *white roses and his arms*, for the altar, and also a covering: both were for use on special occasions.[2]

John of Gaunt, "Time-honoured Lancaster," son of Edward III., died in 1399. In his will he bequeathed to the "Aulter of St. Poule" his grand bed of cloth of gold, thirteen tapits of tapiterie, etc.; but to his "*tresredoute seigneur et neveu le roy*" he left the piece of Arras which the Duke of Burgundy gave him when at Calais. To his son Henry, Duke of Hereford (afterwards King Henry IV.), he bequeathed all the best pieces of Arras, other than those already bestowed in the testament.[3]

On the death of Isabella, Queen of Edward III., in 1369, John de Mowbray furnishes the Treasurer and Barons of the Exchequer with an inventory of the various relics and articles belonging to her that remained in his possession, with their values. Among the tapestries were:—

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[1] Warton, *History of English Poetry*, Hazlitt edition, vol. ii., pp. 192–3.

[2] Oliver, *Lives of the Bishops of Exeter, History of the Cathedral*, etc., Appendix, p. 446.

[3] *Royal Wills*, London, 1780, p. 156.

A chamber, to wit: a covering of gold de Nak with a border of red velvet and a canopy dossier, three curtains and seven tapestries of Arras work: ṗ cii xl s.

An old chamber, namely dossier, with 4 tapestries powdered with *dolphins*: ṗ cii liii s, iij d.

A large and old dossier work of the "Rivera" of Arras: ṗ cii xl s.

A banquier of worsted with the *Nativity of our Lord*, ṗ cii xl s.

A "halling" to wit: dossier with two long costers (wall carpets) of the *History of the Apocalypse*: ṗ cii vi l i xiii s. iiii d.

A blue dossier with white roses and 4 blue tapestries powdered with *fishes*: ṗ cii xx s.[1]

One of the most valued sets of tapestry in England in the fourteenth century was hung in Warwick Castle. It represented the fabulous *adventures of the famous Guy of Warwick*, an ideal subject for a tapestry of that period. The adventures recounted in the ballad are the battles with the Saracens, the fight with Enkeldered and the combat with Almain, King of Tyre. Then follow the slaying of the wild boar of Windsor Forest, the killing of the Dun Cow of Dunsmore Heath, the death of the Dragon, his battle with the Danes in the garb of a Palmer, his return home and meek acceptance of alms from his lady, and his fight with Colbrand, the Danish giant, etc., as,

> In Warwicke the truth shall ye see
> In Arras wrought ful craftely.

In 1398 the possessions of the Warwick family passed into the hands of Thomas Holland, Earl of Kent, and, in the document giving the possessions, the tapestry is mentioned by its title. So highly esteemed was the set that King Henry IV., in restoring the estates to the original possessors (the attainder of the Earl of Kent having placed the estates at his disposal), made special reference to the tapestry.[2]

The great rôle played in contemporary life by hangings such as these is borne witness to by writers in the time of Chaucer. That poet mentions the tapissier in the Prologue to the Canterbury Tales. He cites as pilgrims:—

> An Haberdasher, and a Carpenter,
> A Webbe, a Dyer, and a Tapicer.

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[1] Palgrave, *Antient Kalendars and Inventories*, vol. iii., p. 246.

[2] Dugdale, *Baronetage*, vol. i., p. 237.

A webbe or webster was a common weaver; the distinction is significant, as also is the association with the dyer. In one of his finest passages the poet describes a tapestry in use:—

> Yet nere and nere forth in I gan me dress
> Into an hall of noble apparaile,
> With arras spread and cloth of gold I gesse
> And other silk of easier availe;
> Under their cloth of estate sauns faile
> The King and Queen there sat as I beheld.

The general utility of tapestry is recounted by a historian who, in writing of this period, states: "In the meantime, riches and plenty, the effects of conquest, peace and prosperity, were spread on every side; and new luxuries were imported in general abundance from the conquered countries. There were few families, even of a moderate condition, but had in their possession precious articles of dress or furniture, such as silks, fur, tapestry, embroidered beds, cups of gold, silver, porcelain and crystal, bracelets, chains and necklaces brought from Caen, Calais and other opulent foreign cities.' (Walsingham, *Ypodigm*, 121 Hist. 159.)

In dealing with the purchases made by Philip the Hardy, Duke of Burgundy, mention has been made of the tapestries he sent as presents to King Richard II. An inventory of the crown tapestries made in the twenty-second year of the reign of that monarch is of great interest. John Macclesfeld, Keeper of the Great Wardrobe, delivered to Adam At Wode, Keeper of the King's beds, "diversas pec de opere d'Arras":—

1 pec de opere d'Arr. operat en auro de *histor. Octaviani.*
„ de de „ „ „ „ de *histor. conquest. civitatis Alexandri.*
„ „ „ „ „ „ de *histor. Regis Alexandri.*
„ „ „ „ „ „ de *histor. filie Regis Tiry.*
„ „ „ „ „ „ de *histor. Deo Amoris.*
„ „ „ „ „ „ de *Amore.*
„ „ „ „ „ „ de *Latrico.*
„ „ „ „ „ „ *histor. Amys et Amylion.*
„ „ „ „ „ „ de *Bta Anna.*
„ „ „ „ „ „ de *Assumption Be. Marie.*

1 pec de opere d'Arr. operat en auro de *Passione Dei.*
,, ,, ,, ,, ,, ,, de *Percyval.*
,, ,, ,, ,, ,, ,, de *Regibus quondam Anglie.*[1]
,, ,, ,, ,, ,, ,, de *Regibus Angl.*
,, ,, ,, ,, ,, ,, de *Trinitate.*
,, ,, ,, ,, ,, ,, de *Virtutibus.*
,, ,, ,, ,, ,, ,, de *historia Octaviani.*
pec tertia de *historia Octaviani.*
One pec. cons voc *Latymer.*
,, ,, de *Rege Saul.*
,, ,, de *historie conquestus civitatu Alexandri.*
,, ,, de *Vitiis et Virtutibus.*
Then follow works of Arras *sine auro.*
De *Salutation Be. Marie.*
De *Corpore et Anima* vocat *Prest de Cipro.*
1 vocat *Peyters.*
Five pece de *histor. Grēc et Trojan,* cum armis Duc de Beaumont ad pines.
Two pec de *Regi Ricardo.*[2]
One pec de *Regibus in exilio dutis.*
One pec de *Cipro.*
De *Domina Fortuna.*
De *histor. David.*
One lectum de opere darras cont. Coverlit testur et Celur integra cun-ano contrepoint ejusdem secte.
One pece de *tornament et Dominabus.*
One pece de *Godfrey Boloigne.*
Two pec. de *Deo Amoris et de Beaute et Bontee.*
(Lit. *London.* lit. *Colon.* lit. *Sprue.* British Museum *Add. MSS.* [Hunter], no. 24453.)

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[1] In Henry V.'s inventory there is mention of a tapestry of the *history of Kings,* beginning with *Sanctus Lucius,* a traditionary King of Britain. Perhaps the only existing representation of him is that on the English-made thirteenth-century cope, ornamented with figures of early Popes, belonging to the church of Ascoli Piceno, Italy.

[2] Richard, Coeur-de-Lyon. Two "*tappis du Roy Richart*" of Arras work figure in the inventory, 1416, of Jean, Duke of Berry. Guiffrey, *Inventaires de Jean, Duc de Berry,* vol. ii., pp. 209–10.

CHAPTER VI

TAPESTRIES OF ARRAS IN THE 15TH CENTURY

THE early history of the manufacture of tapestries in Arras is greatly obscured by the fact that great quantities of the hangings woven there in the fourteenth century were sold by merchants or dealers in tapestry, residing in Paris. Charles VI. of France, his Queen, the Duke of Orleans, and Philip the Hardy, Duke of Burgundy, purchased tapestries made in Arras from Parisian merchant-tapissiers. The end of that century, however, witnessed the decline of the Parisian industry, and the first quarter of the fifteenth century its annihilation—leaving Arras in the full tide of prosperity, free from its competitor, and supported by every advantage that wealth, power, culture and talent could bestow.

Philip the Hardy, Duke of Burgundy, married in 1369 Marguerite, daughter of Louis de Male, Count of Flanders, and by this marriage, on the death of Louis in 1384, Artois became part of the possessions of the powerful house of Burgundy. Philip the Hardy, as generous as he was bold, finding the trade and finances of Arras in a languishing state, came to the assistance of the burghers, helping them by grants of money to meet pressing emergencies, and bestowing commissions on the fine-art workers to develop trade. The emigration of the craftsmen, which had begun, was stayed, and the reaction set in. Soon the tapestries of Arras became world-famous, but with this success his efforts did not end. Until his death he continually lavished unstinted wealth in the acquisition of all kinds of tapestries, especially those of the finest materials and execution.

Not content with furnishing his magnificent castles and princely town residences with the most costly hangings, he ordered others to be woven with the object of presenting them to sovereigns and lords, and he had no scruples in submitting the work of the "*haute lisse*" as worthy of the acceptance of the mightiest of potentates. Thus, when he went on a political mission to the Pope, he caused to be made and carried with him the finest woven pictures of sacred subjects he could procure, for presentation to the representative of St. Peter. Was it desirable to influence the English to come to a peaceful arrangement, and close the sanguinary conflict with the French? Straightway with his overtures and suggestions went hangings woven of gold and the finest materials, to render complaisant the minds of the English king and councillors. Was an opponent to be gained over, or a friend to be rewarded for service rendered? A gift of hangings would be the best instrument in accomplishing either aim. By this practice the tapestries of Arras found a home in the palaces and castles of Europe, and the fame of Arras became world-wide, the name of the town passing into a synonym for the richest high-loom fabric obtainable, and at a later period for tapestry of whatever quality.

The earliest tapestries of Arras workmanship in existence, as far as can be ascertained within the present field of study, are the two hangings belonging to the cathedral of Tournai. They represent episodes in the lives of *Saint Piat and Saint Eleuthère*, and the two together measure about 70 feet in length by about 6½ in height, having formerly been cut into four pieces. By a rare chance one of the fragments, now missing, attracted the attention of a writer in the seventeenth century, who copied some verses appearing on it. These stated that it emanated from the *atelier* of Pierre Feré in Arras in the year 1404, and further that the donor was Toussaint Prier. This worthy man was at one time *chanoine* of the cathedral of Tournai, resigning office to become chaplain to Philip the Good, Duke of Burgundy. Although living at the Duke's Court, he never ceased to take great interest in the scene of his early labours and bestowed many valuable gifts on the cathedral. This tapestry had been one of these, given early in his career: he died in 1437.[1]

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[1] Voisin, *Bulletin de la Société historique et littéraire de Tournai*, vol. ix., p. 230 et seq.

Of the two hangings, that representing the *History of St. Piat* has suffered more; there are but six scenes remaining, viz.:

The mission given by God to St. Piat; the arrival of St. Piat at Tournai; the sacrifice to idols; St. Piat preaching in presence of the relations of St. Eleuthère; the destruction of idols; building the church of Nôtre Dame de Tournai; baptism of the relations of St. Eleuthère.

The portion dedicated to the *History of St. Eleuthère* contains:

St. Eleuthère baptizing the heathen; his journey to Rome and reception by the Pope; his consecration as Bishop; Bland, the daughter of a tribune, becomes enamoured of the saint and dies; the resurrection of Bland by St. Eleuthère; the baptism of Bland; ravages of the plague amongst the heathen and the expulsion of the Christians.

The present border of the tapestry is of later date than the scenes, and they, though interesting as specimens of early Arras work, pale into insignificance by comparison with the magnificent sets recorded in the inventory made in 1404 of the effects of Philip the Hardy. These sets are probably all of earlier date than this outliving specimen made in the year of his death. Had not trustworthy evidence been obtainable as to the origin of the tapestries in the cathedral of Tournai, they would assuredly have been classified as local products, for Tournai possessed high-loom tapissiers early in the fifteenth century, as will be seen later.

Philippe-le-Hardi, dying in 1404, was succeeded in the dukedom by his son *Jean-sans-Peur* (John the Fearless), whose reign, short and full of strife, came to an end in 1419. His bent of mind led him to expend his energy more in military expeditions than in further developing the industry fostered by Philip. John, however, had profited by his father's example, and, as opportunity permitted, made presents of tapestry to pave the way to political ends. In 1411 he presented to the Earl of Pembroke, the English ambassador, three tapestries, one representing *Figures of fair maidens*. The Bishop of St. Davids received three hangings, two being altarpieces made by Rifflard Faymal. Jean Oudrie was presented with a tapestry, while hangings for a chamber were sent to the wife of the secretary of the King of France.[1]

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[1] Alexandre Pinchart, *Histoire générale de la Tapisserie; Tapisseries flamandes*, p. 19.

As a gift to Robert, Duke of Albany, the Scottish Regent, John the Fearless sent by the Earl of Bothwell furnishings for a blue chamber with a parsley diaper and on each hanging (there were five) were the figures of a *fine woman and little children* on a gold-woven background. These were purchased by the Duke from Jean Renaut for the sum of 200 francs. Another tapestry, destined perhaps for a similar purpose, was called *Pastime and Hunting*, and was acquired from Jean Walois.[1]

In 1415 the Emperor Sigismund and King Henry IV. of England sent envoys to Lille to arrange an alliance against France, on which occasion the Duke endeavoured to propitiate the monarchs by presenting their representatives with hangings. The Emperor's ambassador received *Lords and ladies hunting birds* and *Children chasing birds*, while the Earl of Warwick, who came on behalf of King Henry, was presented with a hanging representing *persons and birds*.[2] For a gift to the Duke of Guienne, eldest son of Charles VI. of France, the Duke of Burgundy ordered a tapestry representing *God bestowing the fleur-de-lis on King Clovis, on behalf of France*. This, strange to say, was supplied by a Parisian merchant named André Rousseau. In 1416 the Duke patronised another Parisian, Laurent Champion, from whom he purchased a splendid "chamber" destined to form part of the trousseau given to his daughter Marie on the occasion of her marriage to the Count of Cleves and de la Marche. John the Fearless purchased *armorial* and furniture tapestries from various Arras weavers, such as Hugues Walois about 1407, Jean de Capelles, Jacques de Tilloy and Nicaise Coquerel. He had dealings also with Jean Henchin, and the Parisians, Pierre de Beaumetz and Martin de Paris.[3]

Thus far John the Fearless figures as a patron of art, not for its own sake, but as a means to some political end, or as a necessity in furnishing; he was intensely practical, apparently, if not aesthetic in his tastes. But he was, as M. Pinchart puts it, "well able to appreciate the part played by the immense figured draperies in the representation of grand historic scenes" such as the battle of Roosebeck, and one of his victories now appealed to him as a fit subject for commemoration in like manner. This was the *Battle of Liège*, and accordingly several large hangings were ordered from Rifflard Faymal of Arras. The story represented in the tapestry, of which a writer gives a detailed description, began when the inhabitants of Liège rose in rebellion against John of Bavaria, brother-in-law to the Duke of Burgundy. The tapestry showed: the invasion by the Duke's army of the country round Liège: the camp: raising the siege of Maestrich invested by the rebels: the ensuing battle at Liège: the rebellious subjects yielding up their ringleaders: and finally the ordinances of the Duke of Burgundy being carried out.[1] This took place in 1407, and shows that the Duke made some addition to the magnificent collection of tapestries formed by Philip the Hardy. Of this collection two inventories were made, the first on the death of Philip in 1404, while the second was drawn up in 1420 after the death of John.

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[1] Le Comte de Laborde, *Les ducs de Bourgogne*, vol. i., p. 96.

[2] Alexandre Pinchart, *Histoire générale de la Tapisserie; Tapisseries flamandes*, p. 19.

[3] See Laborde, *Les ducs de Bourgogne*, vol. i., pp. 22, 87, etc.

The Duke of Touraine, in 1416, bought of Jean Walois a green chamber with a *Stag and boar hunt* in it, worked in gold and silver, one of the few records of the purchase of tapestries in Arras by other clients than the Dukes of Burgundy at this time.[2]

The reign of *Jean-sans-Peur* was brought to an end in 1419, when he was succeeded by *Philippe-le-Bon*, who lived until 1467. The new duke had inherited all the tastes of his grandfather, and during his tenure of the dukedom the prosperity of Arras reached its zenith and began to decline. It is interesting to ascertain the nature and extent of the magnificent collection of tapestries he received in heritage, and the inventory taken in the beginning of his reign (for the Dukes of Burgundy were kings in all but name) is a very important document in the history of tapestry. Assuming that John the Fearless had done very little towards augmenting it, it will be realised what a splendid collection had been accumulated by Philip the Hardy. The inventory was made at Dijon in 1420, and has been published by the Count de Laborde and by M. Alexandre Pinchart, who points out its value as an historical document from many points of view.

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[1] Van Drival, *Les Tapisseries d'Arras*, p. 92.

[2] Alexandre Pinchart, *Histoire générale de la Tapisserie; Tapisseries flamandes*, p. 20.

The tapestries are classified as "Chambers," Saloon or Hall Tapestries, Chapel-hangings, Armorial Pieces and Furniture Coverings, etc., which are multitudinous and comparatively unimportant.

Chambers

One in red of high-loom tapestry woven with gold, on which are represented female figures of *Honour, Nobility, Generosity, Simplicity and others*, furnished with a canopy ornamented with falcons, a dossier or head-board and bed-cover.

A rich chamber of high-loom tapestry of Arras thread, called the *Room of little children*, furnished with a canopy, head-board and bed-cover all worked in gold and silk, the said head-board and bed-cover strewn with trees and herbage and little children, the top extremities wrought with trails of rose-trees on a red ground, and the said canopy ornamented with a similar trail of rose-trees in full flower on a red ground, without other work, but the cornice-bands of it are ornamented in the same way as the bed-cover and head-board, all in gold and silk.

Another rich chamber of high-loom tapestry worked in Arras thread and gold, called the "Chamber of the *Coronation of Our Lady*," furnished with canopy, head-board, bed-coverlet, and six hangings, two of which were woven with gold and four without. On each of these are two figures: the *late Duke Anthony of Brabant and Madame his wife with their children*, with a cover for a small *dosseret*. The whole is of Brabant work.

One chamber of high-loom tapestry worked with a little gold, furnished with canopy, head-board, and bed-cover with a green ground, called the "Chamber of the *Court of Loves*," where there are several figures of men and women, with scrolls having amorous inscriptions.

Hall Tapestries

Three high-loom tapestries of Arras thread richly worked with gold, called the *Tapestry of Fama*, worked with several figures attendant on Honour.

Two high-loom tapestries, worked each with *The Twelve Peers of France*, of which one is larger and richer than the other.

One high-loom tapestry, worked with *Nine Knights and the Nine Amazons* in rich gold.

One high-loom tapestry, worked with *Nine Knights* only, woven also with gold.

One high-loom tapestry of the *Seven Wise Men*, worked with gold in several places, and of fine Arras thread.

Three high-loom tapestries, finely worked with gold, *The History of the Church Militant*: on one is seated the Holy Father in majesty, and several cardinals around him, and, underneath, several princes, who present him with a church: in each of the two other tapestries ten figures of similar work, shields with the arms of France, etc.

Eight high-loom tapestries of thread of Arras, worked with *The Apocalypse.*

Six high-loom tapestries, *The Battle of Liège*, worked in places with gold.

Three high-loom tapestries, *The Battle of Roosebecque*, worked with gold in places.

Two tapestries of *Jason.*

A large high-loom tapestry of *Regnier* worked with gold.

A large high-loom tapestry without gold, the *Story of William of Normandy, how he conquered England.*

A large old tapestry of high-loom work, *History of Lorens Guèrin, who hunted the wild boar.*

Two other old tapestries without gold, *Florence of Rome.*

Another tapestry, in bad condition, the *History of Youth and Sport*, called *Hunting the Stag.*

Another high-loom tapestry, *History of Helcanus, who lost his lady.*

Another small tapestry of pastoral life, *Shepherds and Shepherdesses making Faggots.*

A large old tapestry of Brabant, *History of Duke Regnault of Montauban, how he vanquished King Dennimont before Angourie.*

Another old high-loom tapestry of Brabant, *Young men and women playing games.*

A tapestry with gold in places, of the *History of Messire Bertrand du Guesclin.*

A tapestry, made with gold as above, *The History of Charlesmagne.*

A tapestry in two pieces made with gold as above, *Semiramus of Babylon.*

A tapestry, made with gold as above, of *Godefroi de Bouillon.*

A tapestry with a little gold, *The Pride of the Land named Percival the Gaul.*

A tapestry with a little gold, *Doone de la Roche.*

A tapestry with a little gold, *Shepherds in a park.*

A high-loom tapestry of Arras thread with herbage and flowers on a red ground, worked in the middle with two seated figures, *A Knight and a Lady*, and six figures of children in the four corners.

Two other high-loom tapestries of a blue ground strewn with double sprays of lilies and other branches, with a chaplet of roses, worked in the centre with a *shepherd* having the arms of Flanders upon his hat, and four sheep at the four corners of the said tapestry.

Nine large high-loom tapestries and two smaller worked with gold, of Plovers and Partridges in flight, on which are the *figures of the late Duke Jehan and Madame the Duchess*, his wife, dressed for riding.[1]

Tapestry for Chapels

A high-loom tapestry wrought with gold in a few places, of the *Coronation of Our Lady*, on which are represented the history of the Feasts of Easter, the Ascension, Pentecost and the Coronation.

A tapestry worked with gold in a few places, *The Sepulchre of Our Lord.*

A tapestry wrought with gold and Arras thread of *Saint Anne.*

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[1] Subjects not included by M. Pinchart: the *Mirror of Rome* (three pieces), *The Ten Wishes* (three pieces), *Thamaris the Preuve*, or Worthy, and the *Carrying-off of Ladies.*

A tapestry wrought in gold and fine thread of Arras of *The Creed*, composed of figures of apostles and prophets, in which tapestry is inscribed the scrolls by which the said apostles make all the Creed, and the prophets the rolls containing their prophecies.

A rich gold tapestry, *The Death of Our Lady*.

A high-loom tapestry wrought with gold, of small figures of *The Passion of Our Lord*, and, beyond, Veronica and figures of Vespasian, Titus and others, of Brabant make.

A grand altarpiece, of high-loom work, richly wrought with gold and thread of Arras, having for centre, *Our Lord at His Sepulchre* and several figures of Our Lady, the three Marys and other saints; at the one side St. John the Baptist, at the other St. Anthony.

Another grand altarpiece, but narrower, of gold and thread of Arras, in the middle of which is the *Coronation of Our Lady*, cherubim and angels around, and a tabernacle with six apostles on one side and six upon the other.

Another kind of altarpiece for church drapery, about an aune and half square (Parisian aune), high-loom work, all of silk and gold, on high *A Figure of Our Lord seated in majesty* upon a field of clouds, with golden stars, a range of angels below, and under them a cross—at one side a young king kneeling, presenting a saint, at the other a queen who presents a virgin.

There are many dossiers, etc.

Among the hall tapestries there figures one that corresponds with a purchase made by the new Duke. It is that of the History of *the Church Militant*, and the ducal accounts state the purchase in 1420 of three pieces of tapestry made of wool and gold thread with figures of *Archbishops, Bishops, and Kings—The Story of the Union of the Holy Church*, for which Philip the Good paid 4000 francs to the heritors of Gui de Ternois.[1]

For the first twenty years after the accession of Philip the Good the available information regarding the manufacture of tapestry points to Arras as being almost exclusively the centre of production. Of that there can be no doubt. The existing portion of the register of craftsmen in Arras begins in the year 1423, and has been published by M. Alexandre Pinchart and others. It covers the period from 1423 to 1467, and gives the names of 59 high-loom workers.

1423. Pierre Blassel, Jean Coulerier.
1425. Jacques Bertram, Jean Lermite, Gui de Relly, son of Eustace (Tasset), Renaud de Lanlers.
1426. Henri (Hanoten) Godin and his brother, Robicquel, son of Pierre.
1427. Robert de Chervay.

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[1] Le Comte de Laborde, *Les ducs de Bourgogne*, vol. i., p. 175.

1428. Bertrand de Lattre, Henri de Bavaincourt, son of Jean, Jean Patequin, Vincent de Bourgogne.
1429. Henri Truye, Bauduin de Choques, Jean Roses.
1430. André Payen, Gilles Beghuin.
1431. Jehan Descamps, called Mauboege, Eustace (Tassart) Boucaut.
1432. Louis (Loyet) Truye, son of Noël, Luc Bernart, illegitimate son of Michel, Guillaume Densemont.
1433. Henri le Fiel, Henri Camp, son of Mathieu, Anne de Bommy, widow of Jean Wion, Henri Creppin, illegitimate son of Gilles, Jean Moustoille.
1434. Jean Maulone, son of Renaud.
1435. Pierre Toucquel, son of Pierre. Pierre Testard, son of Pierre. Nicaise Bracquet, son of Mathieu, Henri Lermite, son of Jean, Quentin Sorel, son of Jean, Nicholas le Camus, son of Jacques, Jacques du Mur, son of Simon. Jean le Normans.
1436. Jean Julien, son of Jean, haut-lisseur (high-loom worker).
1437. Remi Truye, son of Noël, haut-lisseur (high-loom worker).
1438. Mathieu Joly, called le Bert.
1439. Aubert de Saint-y-laire.
1440. Demoiselle de Caucourt, widow of Jacques Cosset, high-loom worker.
1443. Nicaise le Personne, Guillaume Bertran.
1446. Gilles Féré, son of the late Jean, high-loom worker.
1448. Jean de Lattre, son of Bertrand, high-loom worker.
1451. Jean Larguette, son of Bauduin, Luc Julyen.
1452. Antoine Coine, son of Pierre.
1454. Nicholas de Gamans, son of John, high-loom worker.
1455. Robert de Fampour, Jean de la Planque, son of Jean, Jacques Destriers.
1460. Brice Despaigne.
1461. Jacques de Dours.
1462. Jean Manloé, son of Jean, Gabriel de Potignyes.
1465. Henri de Lannoy.
1467. Jacques Wyon.

To this list may be added the name of Egidio (Gilles Gremar) who in 1435 was paid the sum of £6 10*s.* by a mandate of the Scottish King.[1]

Philip the Good had dealings with many tapestry merchants or weavers in various towns. One remarkable transaction took place in 1423, when he acquired from Jean Arnulphini, a merchant of Lucca, six hangings very richly worked with the *History of Our Lady*—consisting of scenes representing the *Annunciation*, *Nativity*, the *Angel appearing to the Shepherds*, the *Ascension* of the Virgin, and her *Coronation*. Splendid hangings they must have been, and an appropriate present for the Pope they were offered to, who was Martin V.[2] The Duke, about 1430, received augmentations to his collection, by inheritance. On the occasion of the

[1] *Exchequer Rolls of Scotland*, vol. iv., p. 620.
[2] Le Comte de Laborde, *Les ducs de Bourgogne*, vol. i., p. 196.

marriage of his niece with Charles the Infant of Navarre, Philip furnished her with a magnificent trousseau, worthy of her princely family, which was at the time the most powerful perhaps in Europe. The wedding outfit comprised jewels, dishes of gold and silver, linen and altar ornaments, and numerous tapestries, among the latter a chamber of high-loom work enriched with gold. It consisted of a canopy, dossier, bed-cover, etc., and was entitled the *Court of Loves*, having several figures and inscriptions with hangings of the same subject. Another hanging represented a *stag-hunt*. Besides these the trousseau comprised other chambers, the particulars concerning which are not specified.[1]

The vast accumulation of tapestries belonging to the house of Burgundy was now swollen to such an extent that in 1440 Philip ordered a vaulted building of stone to be erected at his residence in Arras, for the purpose of storing his hangings in safety, and guarding them from the effects of fire or damp. He was still buying, not only in Arras, but in Bruges, Tournai, and Brussels. Tournai received some important commissions, at his hands, and it was from tapissiers in that town that he ordered a hanging, destined to become one of the most esteemed in the ducal collection, and to figure in the place of honour in the highest ceremonial events in the history of the house of Burgundy. This was the *History of Gideon*.[2] The designs were made by the Duke's court painter, Bauduin de Bailleul, and such was the Duke's admiration for these that he contracted for their return, after use, paying the master weavers 200 golden crowns for this privilege. For it was then the rule that when the weavers had completed their work, and the tapestries had been delivered to the client, the full-size paintings or drawings from which the weavings had been made became the property of the master weaver, he being at liberty to reproduce other tapestries from them as often as he desired. It is interesting to note that the parts coloured yellow in these "cartoons" were intended to be reproduced in gold of Venice, while for the white portions silver thread was to be used, except in the flesh.

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[1] Alexandre Pinchart, *Histoire générale de la Tapisserie; Tapisseries flamandes*, p. 26.

[2] Le Comte de Laborde, *Les ducs de Bourgogne*, vol. i., p. 397. See also Houdoy, *Les Tapisseries de haute lisse. La fabrication lilloise*, 1871, p. 154.

Eugenius IV. was the new Pope, and for his acceptance Philip ordered of a Lombard merchant living in Bruges the *three moral histories of the Pope, the Emperor and the Nobility*,[1] and it was presented to the successor of St. Peter about 1440. Pope Paul also received in his turn a similar gift in 1466.

Charles-le-Téméraire, or the Bold, who succeeded his father Philippe in 1467, does not appear to have made many purchases of tapestry in Arras. The records seem to indicate that shortly after the middle of the century the fortunes of Arras were on the decline. The number of names on the roll of tapissiers shows a falling off, and neighbouring towns begin to make their competition felt: as when Philip, the late Duke, entrusted the execution of his most treasured hanging to the tapestry-weavers of Tournai, instead of those of Arras. Charles the Bold, if he did not patronise the industry to the same extent as his predecessor, was exceedingly fond of tapestries, and appears to have preserved the ducal collection with great care, buying sets of hangings in Brussels, Lille, and elsewhere. Like his grandfather, John the Fearless, his interests lay in military exploits, and his life ended in the greatest catastrophe that ever befell his house.

At his marriage in 1468 to the English Princess, Margaret of York, the greatest display of pomp, wealth, luxurious surroundings and pageantry that the century had witnessed took place at Bruges. The priceless heritage of lovely things preserved with such care were exhibited in unexampled profusion, one chronicler stating that never before had so many rich and grand tapestries been seen together. A large wooden hall in the courtyard was richly hung with the *History of Gideon and the Golden Fleece*. The Great Hall contained the *History of the great Battle of Liège*: the Hall of the Chamberlains was decorated with the *Coronation of King Clovis, the first Christian King of France*, the *Renewal of the Alliance between him and Gondebaut, King of Burgundy*, and the

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[1] Le Comte de Laborde, *Les ducs de Bourgogne*, vol. i., p. 383.

Marriage of King Clovis with the daughter of Gondebaut, where a hermit carries to the Queen a cloth of azure with three golden fleur-de-lis, which an angel had given him, and he gives it to the Queen for her husband King Clovis to use as his arms in place of those he bore. The Hall before the Chapel was tapestried with the *History of Begyue, Duke of Beline*, and *Garin, Duke of Lorraine*, while another hall contained the *History of Esther*. The Chapel was hung with cloth-of-gold work representing the *Passion of Our Lord*. The Lady's Chamber had a chequer of white, green, and red—the colours of the Marguerite.

The English witnesses quaintly described the decorations :—

> " The costers of the said hall of riche arras ; marvelous in my mynd the curyous makyng that is in the forsaid arras and is of auncien ystory of the Bible, of famous Gideoñ, that by the angell of God was commaundid the flees and display hit in baner, and he aunsward the angell and said thou maist be a spirite of the eyre and nott an angell ; and maist cause me to offende God : yeve it be soo that these fleez that thow haste takyñ to me wolnott receyve water in tyme of rayne, I woll beleve that thow art añ angell of God. And it fortunyd in shorte tyme aftr there fele grett rayne, and the flessez receyvid no wat ; but in grett drought his it was moyste : wherethrough the said Gideoñ trustid that it was the wille of God that he shuld rule the people as more opynly ys shewed in the Bible. . . . The roof of the said hall palye, white and blewe cloth."
>
> On the next Thursday a banquet : " and att the saide banquett iiii ystoriez of Erculez countenaunceing and no speche ; the ystory of the Duckes grett chambre was of the marriage of the doughtr. of Kyng Clotte of Fraunce and the Kynge of Burgoyne, and what issue they hadde : right riche arras ; and aftr that other chambrez hanged wt arras silke and tapstre to the noumbre of xxxii chambre."[1]

In his receptions of ambassadors, visits to neighbouring princes, and in his private life, Charles had around him the tapestries he loved, and when he went on military expeditions he carried hangings to the battle-field. When his army suffered defeat at Granson in 1476 the Swiss and German victors found rich booty in his tent and camp. In the former were armorial hangings of tapestry, jewels, manuscripts, etc. Some of the spoil taken on the occasion is now reverently preserved by the descendants of the victors of Granson, at Berne, and with the Duke of Burgundy's banners, etc., a large

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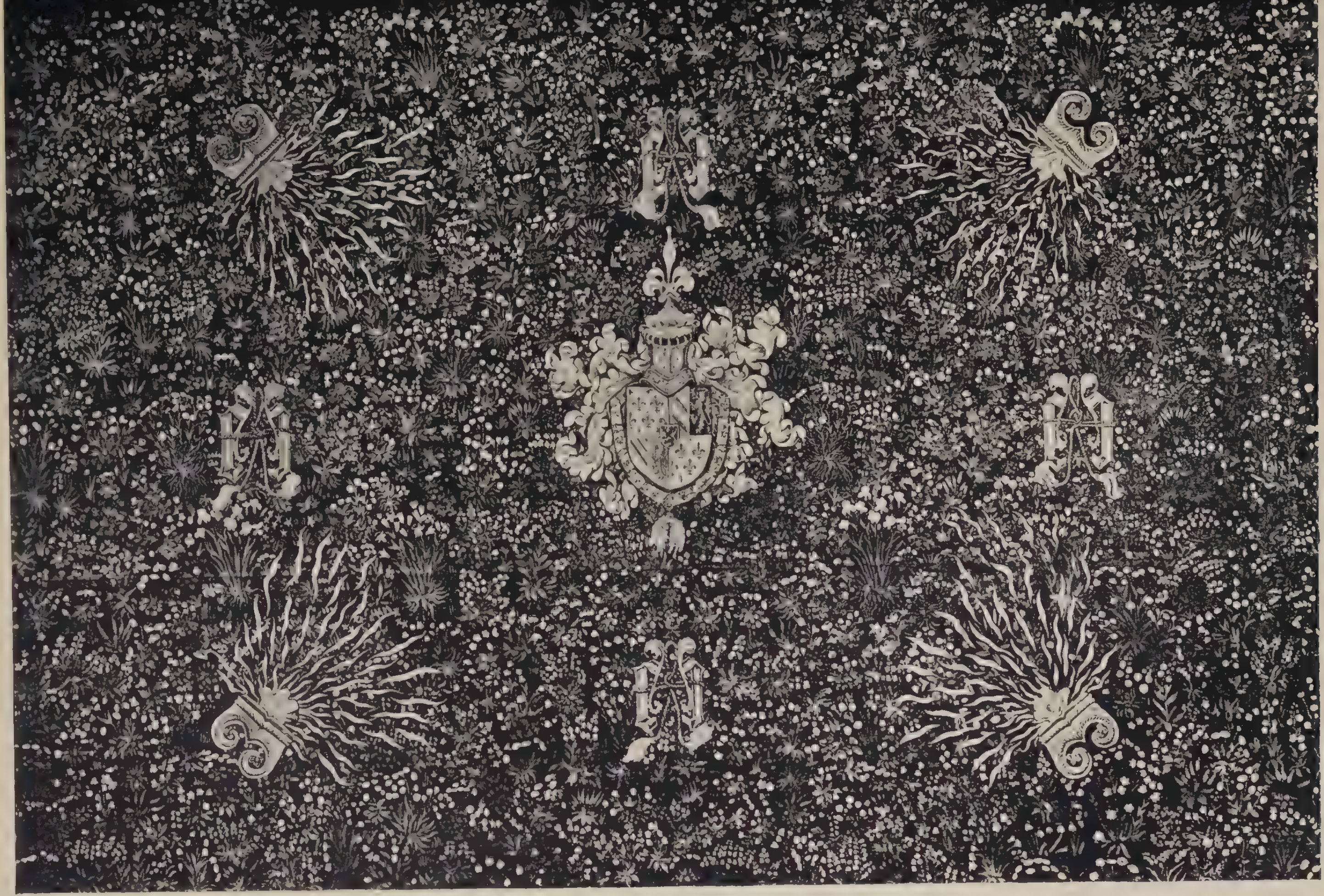
[1] Bentley, *Excerpta Historica*, pp. 234–7.



The Arms and Devices of the Dukes of Burgundy. Flemish, Brussels, 1466.

HISTORISCHES MUSEUM, BERNE.

(*The lowest third is a restoration.*)

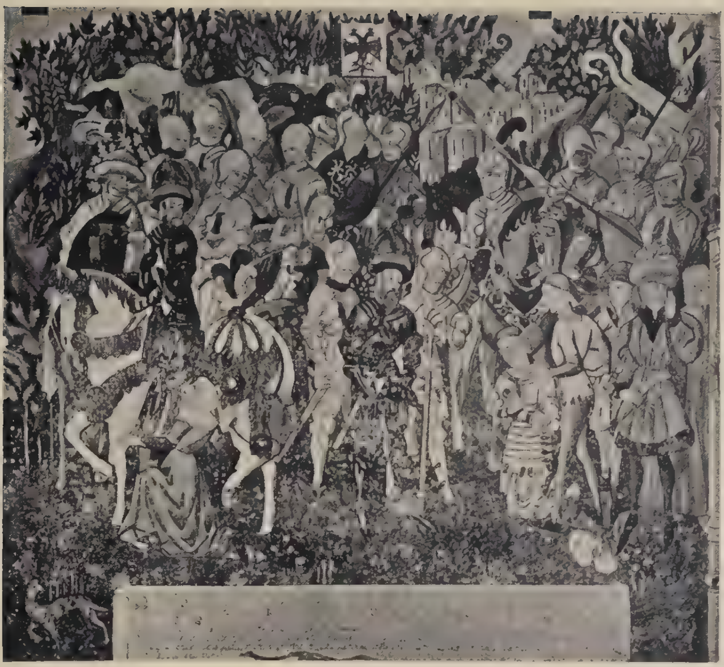
armorial hanging is displayed there. In the centre is the ducal coat-of-arms: the larger escutcheon of Burgundy, with the collar of the Order of the Golden Fleece, surmounted by a helmet with fleur-de-lis crest. The mantling is diapered with fleur-de-lis and fusils. In the four corners are *fusils* or flint-and-steels with sparks of fire, and between the *fusils* are the two E's tied with cords. The emblems, etc., are relieved with gold and placed on a field of flowers exquisitely and finely worked. A horizontal strip (about one-third of the height) has been torn from the lower part of the hanging; but enough remains to give an impression of its wonderful beauty and rich decorative effect. It may have been woven in Brussels and not in Arras. There is at Berne another strip of heraldic tapestry bearing the arms of the Burgundian provinces. With these are exhibited in the *Historisches Museum* a number of hangings consisting of figure subjects: the *Histories of Julius Caesar, Trajan, Duke of Herkinbald* and a panel representing the *Adoration of the Magi*. The first-mentioned bears the coat-of-arms of William de la Baume, Lord of Illen, Attalans, and Arconciel; a discovery due to the clever piece of research by Herr Jakob Stammler of Berne and M. Secratan. The former gives details in his book *Der Paramentenschatz im Historischen Museum zu Bern*. He states therein how Louis of Luxembourg, Count of St. Pol, beheaded as a traitor in Paris, December 14, 1475, possessed beautiful tapestries, one set being four hall tapestries, representing the *History of Caesar*. When Louis XI. of France and Charles, Duke of Burgundy, divided the spoil of the traitor, to the latter fell many tapestries. It is reasonably deduced that the Duke made a present of the *History of Caesar* to William de la Baume, who was one of his chief generals, and as the armorial bearings now on the tapestries are sewn on (not woven), the latter had substituted his own for those of Luxembourg. At the outbreak of the Burgundian war the people of Freiburg and Berne plundered the castle of William de la Baume and presumably carried off the tapestries to Lausanne, where they remained until 1536, when they were removed to Berne with the tapestries of the *History of Trajan*, *Herkinbald*, and the *Adoration of the Magi*. These latter hangings bear the arms of the Marchesi di Saluzzo, and were bequeathed to the cathedral of Lausanne by Bishop Giorgio di Saluzzo in 1461.

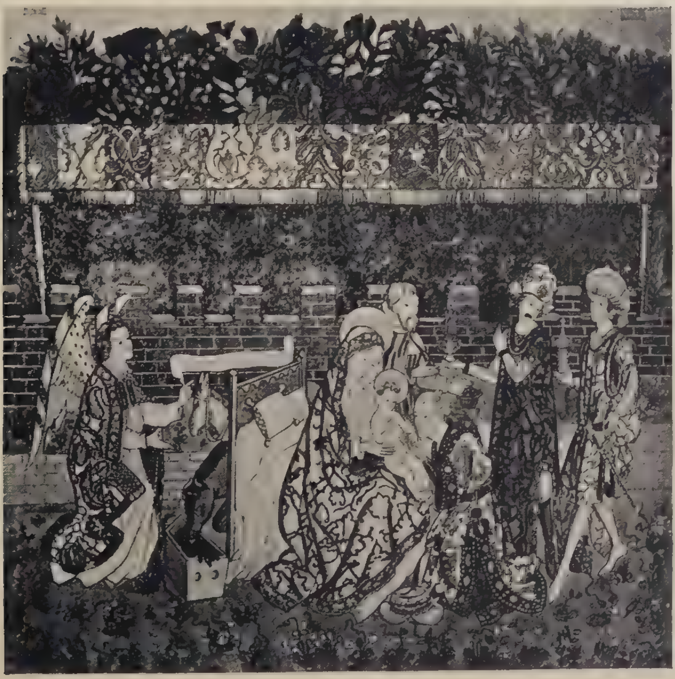
Of these the most ancient is the *Adoration of the Magi*, which has a simple and impressive grandeur, due to the absence of overcrowding that became a characteristic of the succeeding Flemish school. The panel is almost a square one: a flowery foreground sustaining the figures of the three wise Kings of the East attired in magnificent apparel, who offer gifts to the Virgin and Child. Beside these stands St. Joseph, a stately old man. To the rear are the horse and ox, and near them an angel bearing a scroll with the inscription "Non redietis ad Heroden." The background to the figures is a battlemented wall and above it many kinds of trees. In the sky two armorial shields are displayed to right and left.

Almost as remarkable is a set of the *History of Trajan*. In the first scene the warrior appears with his knights and men-at-arms, while a woman kneeling before him demands retribution for the death of her son, slain by one of his soldiers. Trajan sentences the soldier to death, and the second episode is the carrying out of the order by decapitation. The foliage of the foreground is of exceeding beauty, and the light and dark tones are skilfully massed in the composition.

In the second hanging, Pope Gregory is represented praying to God to have clemency on the soul of Trajan for this act of justice, and the following episode is that in which the skull of Trajan is exhibited to Pope Gregory, when by a miracle the lips and tongue of the dead Emperor are found to be yet undecayed. The rich robes of the Pope and his cardinals, with the interior of the church showing windows of stained glass and an arched roof, are beautifully rendered.

Another hanging represents a story not so well known—the *History of Herkinbald*. Duke Herkinbald, being sick unto death, ascertaining that his nephew and heir had offered violence to a young girl, orders the immediate execution of the





1. *The History of Trajan.* Flemish, 15th Century.
2. *The Adoration of the Magi.* After M. Jubinal.

HISTORISCHES MUSEUM, BERNE.

offender. The facts that the Duke had such a slight hold on life, and that the criminal was his heir, rendered the order impotent. When his nephew entered the dying man's chamber the Duke raised himself, seized his nephew by the hair, and cut his throat with a knife. As the Duke's last hour approached, the Bishop urged him to confess this act of justice as a deadly sin, which the dying man refused to do. In consequence the cleric hesitated in administering the sacrament, when it is recorded that a miracle happened—the sacred elements, by Divine agency, placed themselves in the mouth of the dying Duke. The first hanging shows Herkinbald ordering his nephew's death, and executing the sentence: the second, the Bishop refusing the sacrament and the miracle taking place.

The third series is more numerous and better known, being the *History of Julius Caesar*, represented in four large tapestries.

1st. The election of the Triumvirate: Caesar, Pompey, and Crassus; Caesar receives an ambassador and departs for Gaul.

2nd. The battle of Besançon, where he defeats Ariovistus and the Gauls, and lands in Britain.

3rd. Caesar passes the Rubicon; and a second scene shows the battle of Pharsala.

4th. The triumph of Julius Caesar at Rome, and the hatching of the conspiracy that brought about his death.

These tapestries are enriched with gold in places, such as the vestments of the Bishop, and the coats-of-arms of Trajan. There are long inscriptions explicative of the episodes rendered: those of the histories of *Herkinbald* and of *Trajan* being in Latin, while those of the *Caesar* tapestries are in French.

The set of the *History of Herkinbald* is said to have been woven from pictures or weavers' drawings by Roger Van der Weyden. Formerly hung in the great hall of the Hotel-de-Ville of Brussels, these works were entirely destroyed when the town was bombarded in 1695. Fortunately a detailed description of them had been made, and corresponds fairly well with the incidents shown in the tapestry. If this be so, the

History of Herkinbald now at Berne may have been made in Brabant, and perhaps the others as well, for the treatment of the accessories, such as foliage, etc., is the same in all.

1476 was a disastrous year for *Charles-le-Téméraire*. A few months after the battle of Granson he was again defeated by the Swiss, this time at Morat. Then came the catastrophe at Nancy, where the Duke was killed. Seven hangings now in the Museum at Nancy are believed upon traditional report to have formed part of the spoil taken in the Duke's camp on that memorable occasion. There is no local record of this; but whether tradition in this instance be trustworthy or not, and there are doubts, the tapestries are in the style of the latter half of the fifteenth century.[1]

There are two sets of Burgundian tapestries at Nancy; and the first, *Ahasuerus and Esther*, is of earlier date than the other, the *Condemnation of Banquet and Souper*. The first consists of two scenes, viz. the dismissal of Queen Vashti, and Ahasuerus revising the edict against the Jews: the set is incomplete, there may have been four or six pieces originally. The second set is more complete, and the five pieces which are preserved give a fair impression of the subject.

1st. Dinner gives a feast to "Good Company" and other convivial spirits.
2nd. "Banquet" while receiving the company resolves to smite them with maladies.
3rd. "Banquet" and the maladies attack the guests.
4th. "Experience" orders the arrest of "Souper" and "Banquet."
5th. "Experience" condemns "Souper" and "Banquet" to death.

In relation to this set of tapestry there is interesting matter in the letter of an emissary of the Duke of Burgundy in Vienna, who was keenly alive to anything that might interest his master. He relates, at some length, that he had seen displayed for sale a set of tapestries of the above subject, in six hangings. In the same place he saw two other sets; one of *Youth and Age debating at the Court of Venus*, in which the figures were richly attired in the costume of Turkey

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[1] See article by M. Pierre Boyé in *Mémoires*, Société d'Archéologie, Lorraine 4 S. iv., p. 128.

—something very novel—several robes bore inscriptions in the Turkish language, giving the names of the persons and the stories. The third set was the *Story of Venus and Honour*, and all the tapestries were richly worked with gold.[1]

The death of *Charles-le-Téméraire* under the walls of Nancy brought about the ruin of Arras. From the middle of the century the decline of its tapestry-weaving population is apparent in its burgess roll, where, as pointed out by M. Alexandre Pinchart, only thirteen new names are added to the list of master weavers, from the year 1450 to 1467. The absence of ducal commissions to Arras weavers in the later years of Philip the Good, and during the tenure of Charles the Bold, speaks for itself when it is shown how they patronised the craftsmen of Tournai, Bruges, Brussels and Middleburg in Flanders. The crowning disaster to the workshops of Arras was the capture of the town by King Louis XI. of France in 1477. Marie of Burgundy, daughter of Charles the Bold, was powerless to save the town, which passed into Louis' possession. The taxes and restrictions laid by him upon the unhappy inhabitants caused, in all probability, the better class of weavers to emigrate. The state of affairs in the town became so unsatisfactory that Louis felt compelled to adopt heroic measures. In 1479 he ordered all the men, women, and children in Arras to betake themselves to certain towns, and published a mandate throughout France, commanding the magistrates of each large town to supply a certain number of its inhabitants to become citizens in the deserted town. The name of Arras was changed to Franchise. In these circumstances it is unlikely that the better class of French artisans would leave their native cities to fill the silent streets of a foreign town, so it may be inferred that Arras, or Franchise, at this time was populated by the scum of the working class of France. Despite the determined efforts of King Louis to revive the weaving industries, the situation was no better. His successor, Charles VIII., in 1484, accorded permission to the former inhabitants to return to the town, with full restitution of their old rights and privileges ; but it was too late to invoke the ancient genius of Arras. After 1477 one weaver only of consequence appears to have worked for any considerable time in the town: he was Jean Villars[1] and is mentioned in connection with a tapestry of *Moses* in 1491. Thus for the second time the grand centre of the industry was destroyed by brute force: the first, that of Paris, by the English wars and occupation; then that of Arras by the wars of Louis XI.

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[1] Jubinal, *Recherches*, p. 32.

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[1] Van Drival, *Les Tapisseries d'Arras*, p. 140.

CHAPTER VII

TAPESTRY-WEAVING IN THE SMALLER FLEMISH TOWNS, FRANCE, GERMANY, ITALY AND SPAIN, 15TH CENTURY

THE fall of Arras in 1477 marks the end of the first period in the history of European tapestry, and affords opportunity to consider the extent and quality of productions manufactured elsewhere in the fifteenth century, in Flanders, France, Germany, Italy and England. In comparatively few of the towns of Flanders is there evidence of an organised output, but records of a single workshop are common in many towns, especially in the latter half of the century when the popularity of Arras had waned.

Valenciennes was in the fourteenth century a centre of production of some importance, and it maintained its position in the fifteenth. In 1416 the Dauphin, Jean, Duke of Touraine, ordered several armorial hangings from Jean Bresin, a tapissier of Valenciennes.[1] Another, of the name of Jean de Florence, was engaged (in 1418–1419) cleaning and repairing several chambers of tapestry for the Duchess (Jacqueline of Bavaria). The descriptions of these are of interest—one, a white chamber, was ornamented with parroquets and figured with *damsels playing harps*; another was entitled *Hunting*, while a third represented the *Battle of Jerusalem.*[2] The competition of Arras may have proved too strong for Valenciennes, which became of more repute as a carpet-producing town.

Lille also is mentioned as a tapestry-producing centre in the fourteenth century, and it is supposed that some of the weavers who abandoned Paris came to Lille to ply their vocation. There is evidence in the burgess roll of Lille that one or two tapissiers came from the neighbourhood of Paris; such as Simon Lamoury, son of Jean, 1401, Jean Lamoury 1404, Nicolas de Grès, son of Jean, 1406, Jean de Ransart, son of Jacques, 1407, Jean Filloel 1409, Pierre Beghin, son of Jean de Saint Denis, Antoine Lemectre, son of Adam, born in Paris, both in 1412, and Rogier Desfontaines in 1418. Other tapissiers of Lille are recorded, by the names of Simon de Vinchent 1424, Jacques Lareche 1442, Jean Pickart 1455, Pierre Dalos 1460, Camus, father of Pierre du Jardin, 1468, Jean Calet 1470, in 1479 Pierre du Jardin, and in 1483 Pierart Rasson. It was Camus du Jardin who sold to *Charles-le-Téméraire* in 1467–1468 some furniture-tapestries.[1]

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[1] Alexandre Pinchart, *Histoire générale de la Tapisseries; Tapisseries flamandes*, p. 38.

[2] Le Comte de Laborde, *Les ducs de Bourgogne*, vol. i., p. liv.

Ypres is more famous as the residence of a designer of note for tapestries, than as a manufacturing centre, although there is record of weavers in the town. The designer, François de Wechter, furnished designs for a set of *armorial* tapestries for the council chamber in the Halles in 1419.[2] The authorities did not employ local talent in weaving the hangings, but contracted with a tapissier of Bruges. This arrangement was not carried out, and finally Jean de Fèvére of Arras secured the commission. His name recalls the Pierre Féré, Fevé, or Fevere who made the tapestries of the *Lives of St. Piat and St. Eleuthère* in the cathedral of Tournai, as both weavers were of Arras. In 1457 there lived at Ypres another artist of the name of de Wechter—this time Melchior—who may have been a son of François; and he in turn supplied the magistrates with drawings for tapestry for a similar purpose.[3]

The general impression of the position of Bruges in the fifteenth century in regard to tapestry production is that, though its interests lay more in commerce than in manufacture, some magnificent works of religious subjects executed in the finest materials were made there in the end of the fifteenth century and in the beginning of the sixteenth.

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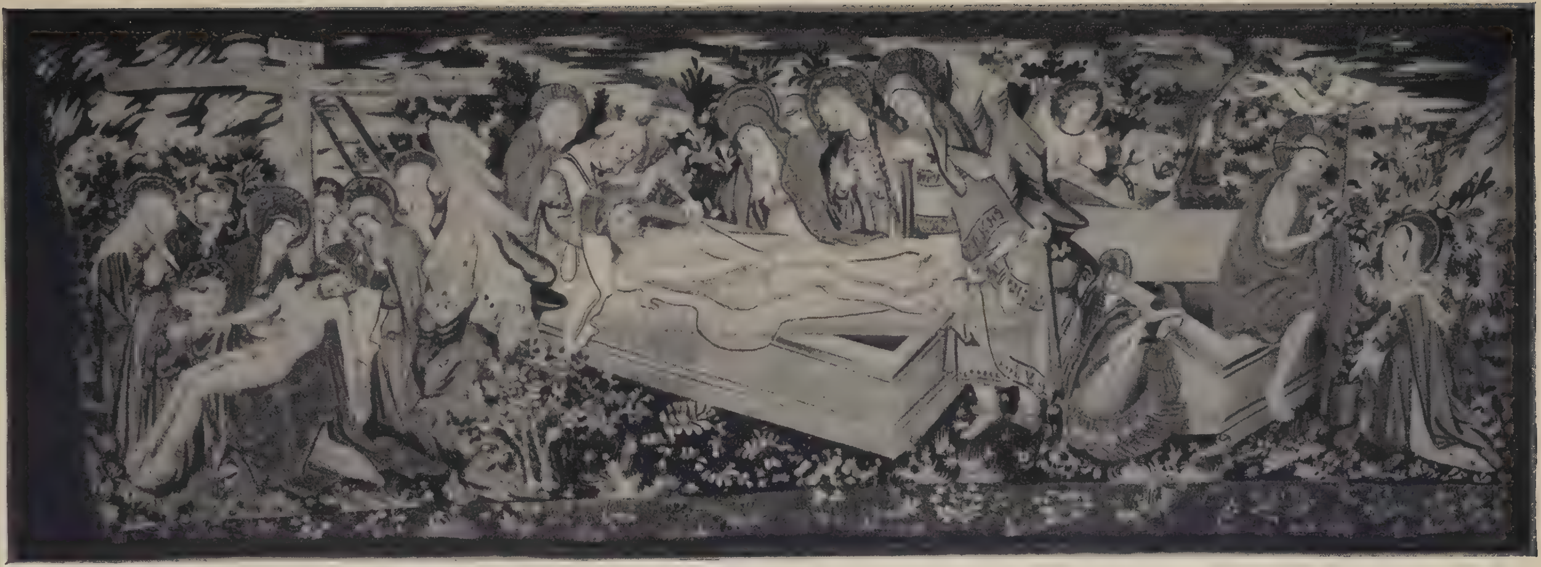
[1] M. Houdoy, *Les Tapisseries . . . la fabrication lilloise*, pp. 22–30.

[2] Alphonse Vandenpeereboom, *Les Halles d'Ypres*, p. 184.

[3] Alexandre Pinchart, *Histoire générale de la Tapisserie; Tapisseries flamandes*, p. 55.



Altarpiece.

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When a design in the Bruges style of the fifteenth century is suggested in the composition of a tapestry, such as the small altar-frontal belonging to the Murray Bequest collection in the Victoria and Albert Museum, there is a feeling that the weaving likewise may be attributed to an atelier of Bruges. It represents the *Deposition*, the *Entombment*, and the *Resurrection*; the date of its weaving is about 1440. In technique, it has several points in common with the small but very famous hanging showing *a hunting party walking in a forest*, which belongs to the Musée des Arts Décoratifs, Paris. To a Bruges workshop has been attributed an altar-frontal dating about 1460, the property of Lt.-Col. Henry Howard. It represents the *Virgin and Child, St. Anne, St. Catherine of Alexandria, and St. Barbara*, in a background of foliage, brickwork, and textile pattern.[1] The school of painters congregated at Bruges—the Van Eycks, Rogier Van der Weyden, Memlinc, Thierry, Bouts, and others—cast an influence over the designs for tapestry that lasted until the genius of Raphael thrust out every style but the Raphaelesque. It is but natural to suppose that in Bruges, gifted with so many master artists, the artistic crafts would be practised with particular excellence; and there is proof that the tapestries made in Bruges were of great reputation and value. It attracted the notice of *Philippe-le-Bon*, Duke of Burgundy, in 1423, when he ordered several magnificent hangings for presentation to the Pope. In later years when his niece was given in marriage to Charles of Navarre he purchased two complete chambers of tapestries, one being of *Verdures with birds*. It was in Bruges that he purchased tapestry to furnish a chamber of his youthful son, the Count of Charolais, afterwards Charles the Bold, in 1440. It represented the *History of the Sacrament*, and cost 317 livres.[2] A tapestry of this subject and approximate date is in the Metropolitan Museum, New York; and a fragment, of which the place is missing in the Museum example, the property of Miss Enid du Cane, was shown in the Franco-British Exhibition of Textiles in the Victoria and Albert Museum, 1921. It represented the *Tonsure.* He also made purchases of costly hangings in 1441 and 1466. In 1436 the King of Scotland paid £7 for tapestry made by "Egidio tapisario" at Bruges[1]; Queen Isabella of Portugal bought tapestries in Bruges in 1456 for the wedding outfit of her nephew John, who married the daughter of the King of Cyprus. It was at Bruges also that in the year 1478 the Archduke Maximilian and his wife, Marie of Burgundy, bought of Philip Sellier, merchant of tapestry, the following hangings:—two pieces of the *History of the Emperor Maximilian,* a church-hanging representing the *Three Wise Kings,* a smaller piece wrought with gold, and a hanging entitled *The Story of Absalom.* These were destined for presentation to the Lord Chamberlain of England, to serve a political purpose.[2] Pierre Le Maestre is mentioned as a weaver in 1429; Nicolas Labye in 1468; and in 1479 Guillaume Moreel, Alard de Maestre and Jean Lancbaert.[3] The last named was a "*tapissier sarazinois*" and his name occurs in 1481 and 1483 in connection with tapestries of *verdures.* The industrial and commercial importance of Bruges became greatly impaired in the latter half of the century. This rose from local causes, vexatious taxes and tiresome restrictions, and induced the better class of workmen to emigrate.

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[1] A. F. Kendrick, "A Tapestry Altar-frontal of the Fifteenth Century," *Burlington Magazine*, Nov. 1926, p. 211, pl. ii.

[2] M. de la Fons-Melicocq, *Le Messager des Sciences historiques*, Ghent, 1858, p. 225.

Some high-loom weavers settled at Middleburg in Flanders shortly after the town was built in 1444. Charles the Bold, Duke of Burgundy, acquired some sets of tapestries of verdures from Melchior de Wede; and Brice de Bracquere also supplied the Duke with hangings.[4]

Of all the Flemish towns, Tournai is the only one in the fifteenth century that had a reputation comparable to that of Arras. It was one of the fourteenth-century centres of tapestry-making, and in time its workshops became splendidly organised, especially at the period when Arras was deteriorating. In 1423 the corporation of high-loom weavers was of such strength as to form an independent company in the civic muster. Philip the Good, Duke of Burgundy, patronised the industry to a great extent. In 1447 he purchased of Guillaume au Vaissel, an Arras merchant, several pieces of tapestry figured with *Children going to school* and other subjects, the hangings being supplied by the widow of Jean Baubrée of Tournai.[1] In view of the importance of the town, as compared with Arras, it is well to note that Philip in 1449 honoured its weavers by commissioning them to execute one of the most highly-prized tapestries in the collection of the house of Burgundy. This was the set of the *History of Gideon*, the contract for which was signed in 1449 by two master weavers of Tournai—Robert Dary and Jean de l'Ortye. Ten years afterwards the Duke bought a *History of Alexander* from Pasquier Grenier or Garnier. This was a superb chamber, woven in gold, silver, silk and fine wools, and consisted of a canopy, dossier, bed-cover and cornice-bands, with seven wall-hangings—costing 5000 ecus.[2] What remains of the last are two splendid tapestries in the Doria Palace, Rome. In 1879 they were noted there, the episodes given being Alexander lifted aloft on the wings of griffins to become king of the air, Alexander being taken under the sea by fishes to be their king, and Alexander and the Anthropagi.[3] Betty Kurth identified the Doria Tapestries with the series bought by Philip the Good and later hung in the Hôtel d'Artois on the entry of Louis XI. into Paris. These are published in the Vienna *Jahrbuch*.[4] Two of the other incidents shown in the tapestries—Bucephalus brought before King Philip, and the Siege of a City by Alexander—have aroused interest through their points of resemblance in composition to two drawings on vellum which are in the British Museum.[1] These two commissions are enough to demonstrate the fact that Tournai had succeeded Arras as the leading town in tapestry-weaving of the finest quality. In 1461 Grenier sold to the Duke a large chapel-hanging, richly made of wool, silk, silver and gold, representing the *Passion of Our Lord*, and bearing inscriptions from the Evangelists in gold-wrought Latin characters in black scrolls. There was also a chamber of tapestries of *Woodcutters and common folk*.[2] Grenier was to all appearance the ducal merchant-tapissier, and a long list of transactions is recorded, among others a chamber of a *History of Ahasuerus and Esther*, comprising six wall-hangings and bed-cloths; three tapestries of the *Story of the Knight of China*, *Woodcutters*, and *Orange trees*.[3] The magistrates of Franc-de-Bruges bought from Grenier in 1472 a tapestry of the *Destruction of Troy*, destined for presentation to *Charles-le-Téméraire*.

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[1] *Exchequer Rolls of Scotland,* vol. iv., preface cxlix. and p. 678.

[2] Alexandre Pinchart, *Archives des Arts,* vol. i., p. 28.

[3] Alexandre Pinchart, *Histoire générale de la Tapisserie; Tapisseries flamandes,* p. 61.

[4] Le Comte de Laborde, *Les ducs de Bourgogne,* vol. ii., p. 426.

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[1] Mémoires de la Société historique et littéraire de Tournai, vol. xxii., *Tapisseries de Tournai*, by M. Eugène Soil, p. 232.

[2] Ibid.

[3] Barbier de Montault, *Inv. des Tapisseries de haul te lisse conservées à Rome*, 1879.

[4] "Die Blütezeitder Bildwerkerkunst zu Tournai und der burgundische Hof," Vienna, *Jahrbuch*, Bd. xxxiv.

In 1486 Pasquier and John Grenier received protection enabling them to bring their goods into England, and nearly two years later Henry VII. bought a *History of Troy* (eleven pieces) and two altarpieces from John Grenier.[3] Antoine Grenier is mentioned in 1495 at Tournai, and at Paris early in the sixteenth century. Weavers of Tournai, not included above, were Jean le Bacre in 1475, Guillaume Desremaulx in 1481, and Jaspart Cabellan in 1495.

There is record of two tapestry-weavers in Mons—Jean le Charpentier, 1428, and Gilles de Mosnier in 1479.[4] Michel Betthen worked in Enghien in 1410, Herman Betten in 1445,[5] and Étienne Van der Brugge in 1479. There was a fair for tapestries at Enghien in the second half of the century.

Ghent is mentioned in regard to tapestry-weaving in the fourteenth century. There was a weaver established there in 1419, and in 1453 there were fourteen or fifteen master weavers, each employing from ten to twelve workmen.[1] Gilles de Herdt, *tapytwerker*, lived there in 1479, and in 1491 Catherine Croccx sold forty-eight pieces of tapestry to a merchant of Amsterdam.[2]

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[1] A. E. Popham, "Two Fifteenth-century Drawings for Tapestry in the British Museum, *Burlington Magazine*, Aug. 1924. See also Oct. and Nov. 1924.

[2] Francisque-Michel, *Recherches*, vol. ii., p. 396, footnote.

[3] Campbell, *Materials for a History of the Reign of Henry VII.*, vol. ii., pp. 34, 281.

[4] A. Pinchart, *Histoire générale de la Tapisserie ; Tapisseries flamandes*, p. 84.

[5] M. Destrée, *L'Industrie de la Tapisserie à Enghien*, p. 5.

There is great lack of detail in the early history of the Oudenarde industry. Pierre Van Puicke, a weaver of Oudenarde, established a workshop in Antwerp in 1453.[3] Rasse de Hornes worked in Oudenarde in 1483, and in 1498 a weaver of that town, who was named Joos, ordered designs for a tapestry representing the *History of Hercules* from Pierre Feret of Tournai.[4]

Pierre Van Acht, merchant-tapissier, living at Louvain, is recorded in 1491, and about the same time there was great activity in the workshops of St. Trond.

The history of tapestry-weaving in Antwerp was unwritten until a few years ago, when M. Fernand Donnet in a series of splendid articles in the Annales de la Société archéologique de Bruxelles, entitled "Documents pour servir à l'histoire des ateliers de Tapisserie à Bruxelles, Audenarde, Anvers, etc.," gave to the world the result of his researches in the archives of Antwerp. There were many tapestry-weavers in Antwerp in the fifteenth century, but practically no record of their work remains. The following were styled "tapytwerckers" or "tapytwevers":—

1411. Jan Snoys.
1418. Jacques Speldoren and Jean Vander Beke.
1421. Jean de Coc.
1423. Jacques Zuetcruut.
1430. Jean Van Ghierle.
1431. Pierre Smeyerman.
1440. Ryckaert Zoetecruit, Jean Van Duerne.
1441. Jean Baers.
1453. Pierre de Puicke of Audenarde, and Pierre Vander Beke.
1454. Jacques Thuven.

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[1] Alexandre Pinchart, *Tapisseries flamandes*, p. 112.

[2] Annales de la Société archéologique de Bruxelles, vol. x.—M. Fernand Donnet, *Documents pour servir à l'histoire des ateliers de Tapisserie de Bruxelles, etc.*, pp. 313, 314.

[3] Ibid. p. 321.

[4] Ibid. vol. viii.—M. Soil, *Documents relatifs à des Tapissiers d'Audenarde, Bruxelles, Paris, etc.*, p. 301.

1456.	David Bode, Pierre Lambrechtssone, and Jean Smeyerman.
1459.	Pierre Huyben.
1465.	Jean Pels and Adrien Van Buggenhout.
1472.	Armand Van Duffel, Godefroid Adriaens, Henri de Volder, Jean Diricx, Pierre de Huysheer and Leonard Lenaerts.
1473.	Josse Hermans and Henri Hermans.
1474.	Jean de Meyere.
1475.	Jean Denys.
1476.	Jean de Molle.
1478.	Nicolas Donckaert, Mathieu Tymmermans and Jean Zoetecruyt.
1493.	Thyzin le Hiere, François and Pierre Ballinck, all three *legwerckers*.
1494.	Gilles de Clerc.[1]

The beginning of the manufacture of tapestries in Brussels is most obscure. It is asserted that workshops existed in Brussels in the fourteenth century, but there is no clear and authentic evidence to support the statement. Several very important tapestries, cited in the inventory of the Duke of Burgundy in 1420, may have been woven in Brabant, as the words "*De Brabant*" are specified with their titles. M. Wauters cites as weavers the names of Jean Sneppe in 1405 and Nicolas de Critz in 1487, the former a *tapytwerkere*, the latter a *tapissier*. There was also Jean de Haze or de Raze in 1466. Until the year 1441 there was no corporation of tapestry-weavers distinguishable from that of the ordinary weavers. About 1448 the corporation of tapissiers or *Legwerckers Ambacht* was formed. The regulations were drawn up in 1451. These have been modelled on earlier ones in towns such as Arras:—"To be admitted master it is necessary to be a citizen of Brussels and to have learnt the handicraft. Each master may have one apprentice only, not including his children; the latter are to be bound like other apprentices for a period of three years, but they are compelled to work three days only a week. A foreigner may work as a master in Brussels if he can prove that he has learnt the craft during three years in another town, and if he pay the fixed fines. No tapestry may be sold that has not been examined, approved and sealed. The workmen may draw, one for another, the stuffs, trees, animals, boats, grasses, etc., for their verdures; they may also complete or correct their cartoons with charcoal, chalk, or with a pen ; for every other style of work they are bound to apply to professional painters under pain of fine."[1]

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[1] Annales de la Société archéologique de Bruxelles, vol. x., pp. 321–7.

The manufactory of Brussels must have been of great importance in the middle of the fifteenth century, however dim its history may be ; and it is a fact of some moment that its works attracted the patronage of Philip the Good of Burgundy at a time when he was buying fine hangings from the celebrated Pasquier Grenier of Tournai. It was in 1466 that he purchased from Jean de Haze or de Raze eight *verdures with the arms of Burgundy* woven in gold, and six tapestries of the *History of Hannibal* with the donor's arms, the latter being intended for presentation to the Pope.[2] Probably the *verdure with the arms of Burgundy*, which was captured with the tent of Charles the Bold at Granson, and is now in the Historisches Museum, Berne (see illustration facing page 98), is one of those. The same weaver was commissioned by the magistrates of Antwerp to provide a tapestry for presentation to the Duke of Burgundy about 1469.[3] M. Soil mentions a tapissier, Gerard de Boudegalle, living in Brussels in 1497,[4] and M. Houdoy provides the names of Francq de Houwene, Pierre d'Enghien, and Jehan Dupont in 1497, with that of Jehan Van Brugghe in 1499.[5] In 1477 Gilles Van de Putte of Brussels supplied John Pasmer, a London merchant, with a tapestry representing the *Evangelists* with bishops, etc.

TAPESTRY-WEAVING IN FRANCE, 15TH CENTURY

After the destruction of the Parisian centre of the industry there is but scant record of any organised workshops in the fair land of France during the fifteenth century. Some of the Parisian weavers found employment in Lille and other towns of Flanders, and there is evidence that others settled in Italy in the first quarter of the century; but, in spite of this emigration caused by disasters and poverty, the art of the tapissier was never extinct in France. In some large towns such as Paris, Reims, or Amiens, there were resident tapissiers, who regarded the city as their head-quarters, and perhaps market. When a commission was received for the execution of a set of hangings for the castle of some high lord, or the choir of some church when the chapter or some high prelate wished to decorate it by draping the wall with scenes of holy life—the contract was drawn up and the tapissier packed up his looms. These were neither complicated nor cumbersome in invention, but simplicity itself in mechanism. Then he provided himself with materials for the work in question, engaged his companions or journeymen, who with his apprentices travelled down with him to the town or district where his client resided. There they worked and dwelt until the tapestries were finished under the eyes of the patron. When all was done, the weaver returned to his head-quarters to seek out another commission. A happy nomadic life that must have been in the fifteenth century in France. There is an interesting account of the actual procedure employed in furnishing the church of St. Magdalen at Troyes with home-made tapestries representing the *Life of St. Magdalen.* The church authorities found they had some money to spare, and resolved to spend it on the decoration of the edifice, by providing a set of tapestries for the choir. The undertaking is very fully described. Didier, a Jacobin brother, a man well versed in the legends of the saint, abridged and wrote a series of incidents forming a life-history of the Magdalen. Jacquet the painter translated the written narrative into a series of small pictures. This being done, the seamstress Poinsête, with the help of the chambermaid, sewed bed-sheets together, on which the cartoons were to be painted. The painting of these was accomplished by Jacquet, assisted on this occasion by Symon the illuminator. Then the churchwardens contracted with the tapestry-weavers, Thibaut Clément and his nephew (Didier being present), as to the actual execution of the cartoons in high-loom weaving. Didier, who was to all appearance in charge of the operations, revised his accounts, and did not hesitate to insert such items as the cost of the wine " drunk by the said brother " (meaning himself) " and Thibaut Clément when they consulted together in regard to the life of the saint in question." The tapestries when finished were delivered to Poinsête the seamstress, who lined them with coarse linen, and added cords for their suspension. After these operations the hangings, six in number, were hung up on the iron crooks that Bertram the worker in iron had fastened to the wooden beams set up in the choir of the church by Odot the coffer-maker. These tapestries were made somewhere between 1425 and 1430, and the information regarding them is given in a publication by M. Guinard,[1] who prints therein one of the most complete specifications for a set of tapestries that could be imagined. The subject given was a *History of St. Urbain*, and the manner of its portrayal is set forth in a most lucid way. The position of the figures in each scene, their gestures, and the accessories, armorial bearings, inscriptions, etc., are provided in a fashion that leaves nothing to the imagination or choice of the artist. There is a doubt as to whether the order was ever carried out, as no record of the tapestries is in existence.

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[1] Bulletin des Commissions Royales d'Art et Archéologie, xv., xvi., xvii.—M. Wauters, *Les Tapisseries de haute et de basse lisse à Bruxelles*, p. 378, etc.

[2] Ibid.

[3] Annales de la Société archéologique de Bruxelles, vol. x., *Documents pour servir à l'histoire des ateliers de Tapisserie de Bruxelles, Audenarde, Anvers, etc.*, by M. Fernand Donnet, p. 271.

[4] Ibid., vol. viii., p. 302.

[5] *Les Tapisseries de haute lisse ; Histoire de la fabrication lilloise*, p. 142.

Considering the conditions under which the *Story of St. Magdalen* at Troyes was made, much importance need not be attached to the occasional appearance of a tapestry-weaver in any part of France ; although a succession of commissions in any provincial town or district would naturally induce the tapissier to establish himself there. The custom continued into the seventeenth century. In 1616, the chapter of the church of St. Maurille, Angers, gave a commission for tapestries illustrating *the life of St. Maurille*, Bishop of Angers, to some *tapissiers de passage*. Of the tapestries, which occupied about thirteen months in weaving, four panels are still extant.[2]

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[1] *Mémoires fournis aux peintres chargés d'exécuter les cartons d'une tapisserie destinée à la collégiale de Saint-Urbain de Troyes, représentant les légendes de Saint Urbain et de Sainte Cécile*, pp. 9–10.

[2] *Monographie de la Cathédrale d'Angers : Le Mobilier*, by Louis de Farcy, p. 141.

In the south, at Avignon, Jean Hosemant came down from Tournai to execute a chamber of tapestries of *foliage*, with birds, etc., for the chamberlain of the Pope, in 1430. Earlier, in 1413, two weavers, Llucia Bartholomeu and Juan Noyon, were engaged on important commissions at Navarre. The first made a hanging containing portraits of *St. Louis and St. Nicaise* for the Queen's chapel in the palace of Tafalla.[1] There is record of a weaver at Perpignan in 1410, and at Amiens (Jacques Charpentier) in 1430.[2]

Reims was a permanent settlement: Nicholas Colin, who worked there in 1457, appears to have been the earliest. Another, Jacquemin de Bergeres, tapissier and high-loom worker, repaired several chambers, one being " much damaged by dogs, rats, mice and other beasts."[3]

Lyons was another settlement, as M. Rondot proves by the evidence of the city archives. Weavers: Jehan, 1415–1422; Michiel Simon, 1423; Jehan Bret or du Bret, 1429–1432; Pierre Lombet in 1452; and Jehan Crete in 1499. The latter must have been people of importance as they appear on the roll of citizens who were of sufficient means to support extra taxes.[4] An altar-frontal of distinctive appearance, and woven in gold and fine silks, is preserved in the treasury of Sens Cathedral, to which it was given by Cardinal Louis de Bourbon-Vendôme, Archbishop of Sens (1536–1557). The arms and devices in its border, however, are earlier, namely those of his uncle, Charles de Bourbon, Cardinal Archbishop of Lyons, and established the fact that the tapestry was woven between 1475 and 1488, the year of his death. It represents the *Adoration of the Magi*, and, considering its exquisite weaving technique and the fine quality of its silks and gold, there is reason to assume that it may have been woven in a private atelier in the Cardinal's palace. There is an instance of similar nature in the Paris residence of the Archbishop of Sens in the early sixteenth century.

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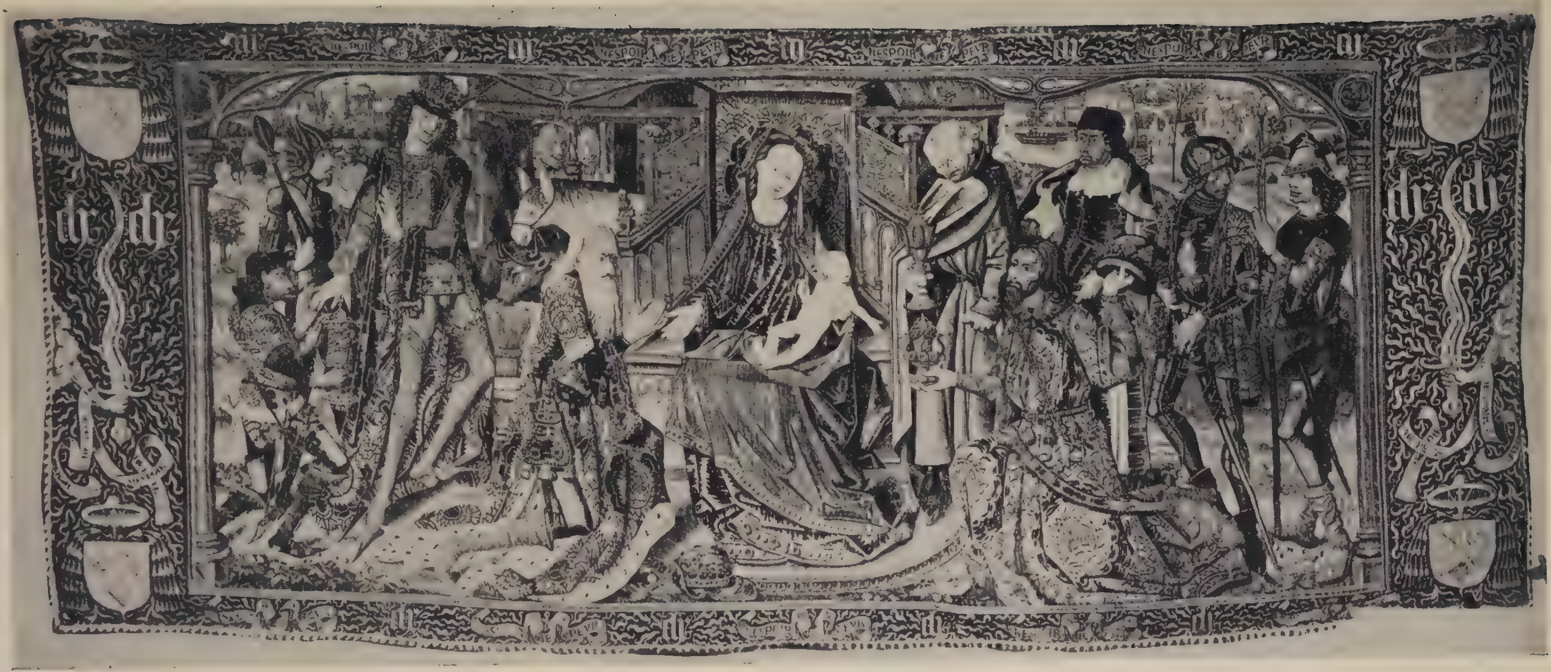
[1] Eugène Müntz, *La Tapisserie*, English edition, 1885, pp. 133, 135.

[2] Boyer de Sainte-Suzanne, *Notes d'un Curieux*, p. 7.

[3] M. Loriquet, *Les Tapisseries de Notre Dame de Reims.*

[4] Guiffrey, *Histoire générale de la Tapisserie ; Tapisseries françaises*, p. 146.



The Adoration of the Magi.

SENS.

There was a weaver resident in Montpelier in 1458 working in the church of Nôtre Dame de Tables,[1] and at Cambrai, in 1440, Stephen Leclerc manufactured *armorial* tapestries for the cathedral, while a repairer, Noël de Béry, is recorded in 1477.

Protection and encouragement were accorded to tapestry-weavers at Vitré by Duke François II. in 1476, who is stated to have had a weaving establishment at Rennes in 1477.[2]

So, in France, the craft was never dead. All over the land in the most remote districts, as well as in the large towns, the weavers plied their calling, insignificant in numbers, it is true, by comparison with the Flemish organisations. One locality—La Marche—appears to have been a centre of manufacture from early times, and to have maintained its reputation for *verdures* throughout the misfortunes that beset unhappy France. In the early years of the sixteenth century the inventory of Charlotte d'Albret, widow of Caesar Borgia and Duchess of Valentinois, enumerates no less than seventy-three pieces of Felletin tapestry.

An inventory made early in the century of the tapestries belonging to the Duke of Orleans consists in a great measure of hangings made before 1400. It is in the library of the British Museum and catalogued as an Additional Manuscript, No. 11542. It begins with "Chambers" and Nos. 1–5 are cancelled. The following is an abridgment :—

1. Une chambre de tappisserie dor de soye et de laine ala devise de *petis enfans* en une rive. XV^{c}. Frs. pris.
2. Une autre chambre de tappisserie dor et de laine ala devise de *bergeres* en un jardin treillé. VII^{c}. L Fs.
3. Une autre chambre de tappisserie sur champ brun vert sans or ala devise *dune dame tient un harpe*. V^{c}. Fs.
4. Une autre chambre de tappisserie vermeille ala devise du *dieu d'amours* ouvréz dor et de laine. XI^{c}. Fs.
5. Une autre chambre de tappisserie dun *tournay* ouvréz dor de soye et de laine. XVI^{c}. Fs. (Delivrée a Perrin Pillot.)

Une autre chambre de tappisserie ala devise de *petis enfans* et ou mylieu à une *dame* qui afouble un mantel à un chien. iiij^{c}. Fs. (donnée a Symon).

Une autre chambre de tappisserie semée de pamstaulx de aube espine et ou mylieu une *dame* vestue de blanc tient un escurel, ouvrez dor et de laine. iiij^{c}. Fs. (a Colin Symon).

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[1] Boyer de Sainte-Suzanne, *Notes d'un Curieux sur le Tapisseries tissées*, p. 107.

[2] Dom Lobineau, *Histoire de Bretaigne*.

Une autre chambre de tappisserie vermeille sans or à *genestres florys* et à trois grans personnages cestaso. deux chlis et une dame. iiij Fs. (à Colin S.)

Une autre chambre de tappisserie sur champ blanc ala devise de *petis enfans* et dune dame qui vont en gibier. iiij^c. Fs.

Une autre chambre de tappisserie de hault lisse ouvrée dor et de laine ala devise de *Rosiers*. VII^c. L. Ss. (cancelled).

Une autre chambre de tappisserie de haulte lisse sans or, à devise dune *dame* denfans et y a une dame qui vest un chien. V^c. Fs.

Une autre chambre de tappisserie à devise de pluseurs *cerfs* et y a un grant cerf ou mylieu. iiij^c. L. Fs (marginal reference to N. Bataille).

Y a trois cortignez de camelot vermeil. XC. Fs.

Une autre chambre de tappisserie sur champ vermeil sans or ouvrée a pluseurs *arbriscaulx*, et ou mylieu à un *Lyon et quatre bestes* aux quatre coings. iiij^c. L. Fs. (marginal reference to N. Bataille). Y a trois corteynez vermeilles du camelot. XV. Fs.

Une autre chambre de tappisserie sur champ ver. ouvrée dor et de laine, semée de *bergheris et de bucherons*. VI^c. Frans.

Deux grans tappis de haulte lisse pour salez ouvres dor de soye et de laine bien richemont et sont de listoire de *vieux testament et du nouvel* (dont le premier se commence a Naaman qui se baigne en fleuve Jourdain et lautre se fruit alistoire Sacrement de mariage.

Deux autres grans vieulx tappis de sale ouvres dor et de laine de la devise de la *grant Credo et de la petit*.

VII autres tappys de *vii vices et vii vertus* ouvres' dor et de laine.

VII autres tappys des fensters *lancelot* (joustes de Lancelot), ouvres dor et de laine.

VII autres grans tappys de *Regnault de Montauban*, ouvres dor et de laine.

Deux grans vieux tappis de *listoire de Theseus qui sont aux armes de feu mons* dauvon.

VII autre grants vieulx tappis de haulte lisse de listoire de la *destructien de trryes* (Troy) la grant aux armes dudit mons. Daufon.

Cy lostel de beshaigle.

VII grants tappys de sale ouvres dor et de laine richment de listoire de *vii vices et vii vertuz*.

VII petits tappys de *larbre de Vie* ouvres dor soye et de laine.

There is a paucity of information regarding the workshops in Paris after the year 1422, when the manufacture seems to have received its death blow, and only two weavers are recorded, Jean Deschamps and Pierre Renardin.[1] In 1425 two more names appear, Gromier Dumonstier and Guillaume Deschamps. There is little doubt that there were several workshops between that time and 1459, otherwise the city manufacture would not have commended itself to Hugues Fresneau, *chanoine* of the cathedral of Angers. In 1459 he ordered a set of six tapestries representing the *Life of St. Maurice and his companions*, worked in wool and silk, from Jean Despaing living in Paris. The chapter of the cathedral in 1460 bought three pieces of the *History of St. Maurille*, which were brought from Paris and may have been made there. A small portion of one of these tapestries was discovered (nailed on the wall of a barn) in 1874, by M. de Farcy. In addition to the woven tapestries the cathedral authorities retained the cartoons, and it was the custom to suspend these painted cloths in the church all the year, except on festivals, when they were taken down to be replaced by the weavings.[1]

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[1] Guiffrey, *Tapisseries françaises*, pp. 19–21.

In 1487 a Parisian, Michel de Chamans, appears in the royal accounts as vendor of eight pieces of tapestry, *Shepherds and Verdures*: the only record, writes M. Guiffrey, of royal dealings in tapestries since the reign of Charles VI.

Parts of several sets of fifteenth-century tapestries illustrative of the *War of Troy* are yet in existence in England, France, and Spain. For a long time they were attributed to Flemish workmanship and in some cases classified as products of Arras. They belong to a distinct school and bear but slight resemblance to the Berne tapestries, nor do they evince the characteristics of Flemish paintings and works of art of the century. Recent research has established that they were woven in the workshops of Pasquier and John Grenier at Tournai. Of the same style as the *War of Troy* are a few tapestries of different subjects such as the *Life of Alexander*, and, on the authority of M. Marcon, the *Taking of Jerusalem by Titus*, at Saumur, etc.[2]

The story of the wars of Troy as shown by these hangings is widely different from the Homeric epic. It is an abridgment of some ancient romance such as was written down in the fourteenth century, and relates the first war with the Greeks, in which the Trojans were assisted by centaurs, the death of King Laomedon, and the first burning of Troy. Antenor is then sent into Greece by King Priam; his disembarkation is represented, also the expedition of Paris with his army in Greece, and the fight at Troade. Hector slays Patroclus and the Greeks defeated retire to their ships. Then various battles occur. Agamemnon and Achilles fight with Hector, and Achilles is wounded. Hector dons his armour in presence of his family, and then come his death and funeral. Achilles retires, and the Greeks in consequence are defeated, but, fleeing to his tent, they are rallied by him, and are led to victory. The death of Achilles is next shown, followed by that of Paris, upon which the Trojans retire in despondency. Penthesilea, Queen of the Amazons, comes to support the army of Priam : she leads them to victory, and overcomes Diomede. The Greeks place their hopes in Pirus, son of Achilles, who is knighted, and, leading them back to the battlefield, slays Penthesilea. Then the tapestries show Antenor bargaining with the Greeks to buy the statue, and the conspiracy ending in the episode of the wooden horse. There is a dramatic representation of the discovery of this by the Trojans, showing the breach made in the walls to permit its being conveyed into the city. The entry of the Greeks by this breach in the night, the capture of the city of Troy, the slaying of King Priam, and Troy town given to the flames, are among the closing incidents.

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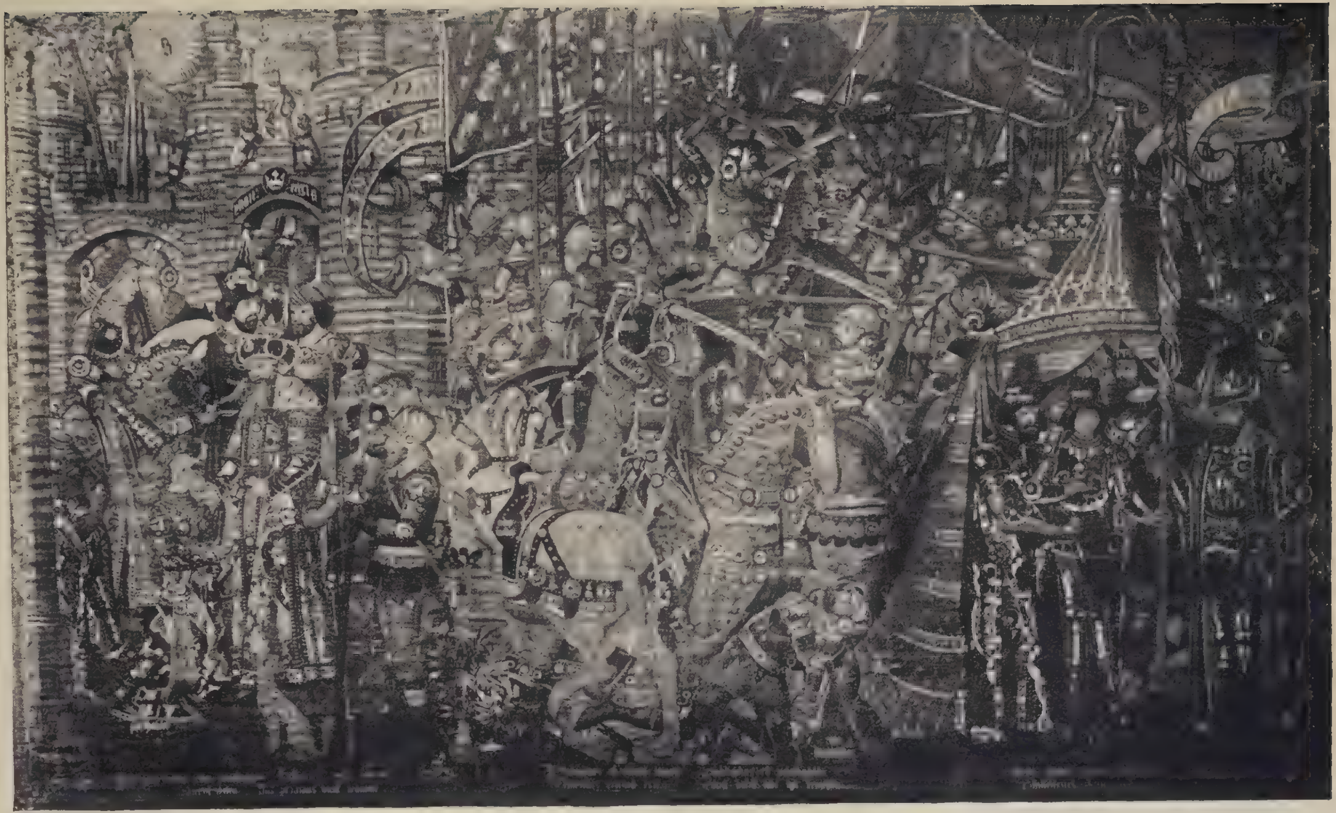
[1] M. de Farcy, *Histoire et description des Tapisseries de la cathédrale d'Angers*, pp. 5, 6.

[2] See *La Revue d'art ancien et moderne*, 1899. Article by M. Jean Guiffrey, "La guerre de Troie."

The tapestries illustrating the story above are those of Aulhac, now in the Palais de Justice of Issoire, the late Heibronner collection, the cathedral of Zamora, the Château de Sully, the Schouvaloff (now Benckendorff) collection, at Montereau, the Liria Palais, Madrid, and the Victoria and Albert Museum.

The interest in these tapestries was always strong, but it became intensified upon the announcement of the discovery of the first sketches from which were drawn the cartoons necessary to the making of the hangings. These consist of eight tiny drawings, some badly mutilated, others fairly complete, and may be considered as unique ; for although there are numerous existing cartoons, such as those of Raphael, for tapestry, there are few examples of the small preliminary sketches from which the cartoons were drawn. There exists, it is true, the book lent to Louis of Anjou, in order that Hennequin of Bruges might acquire from it inspiration for his designs of the tapestry of the *Apocalypse* at Angers



QUEEN PENTHESILEA JOINS THE TROJANS. SHE VANQUISHES DIOMEDES. THE INVESTITURE OF PIRUS.

The Wars of Troy.

THE VICTORIA AND ALBERT MUSEUM.

In the first scene, the two gates on the left give issue to a stream of Trojans and Amazons leading up to the figure of Priam, " Roy Prias," who stands in the courtyard with " Panthasilea " kneeling and proffering her services against his Greek foemen. One of her Amazons holds the train of a rich robe worn above the armour of the Queen, and near Priam are the figures of Antenor and Eneas. Below are the following verses in Latin in white letters on a red scroll :—

Pergunt Trojani Panthasilea ; Bellatrices mille federate,
Ut Hectorem vindicent galea, Hiis Priamus favit ordinate.

On the Schumann drawing the French verses corresponding to the above have been preserved, their place being above the figures :—

Venue a Troyes en ordonnance belle
Panthasilea pour les Grecs batailler
Avecques mille vertueuses pucelles
Pour aux Troyens courageux cuer bailler.

The middle section of the hanging represents a battle. The Trojans led by Penthesilea are pouring out of " La Porte Daria " and hurl themselves on the Greeks. A furious *mêlée* ensues. In the principal group " Diomedes " is unhorsed by Penthesilea who brandishes her sword over him, while his white war-horse is captured by one of the Amazons towards the left. " Philimenes " is figured in the fight above, and " Ajax Thilomoniaux " has his breast pierced by the lance of " Polydamas." The battle goes in favour of the Trojans and is described on the scroll below :—

Philimenes et Eneas vincit. Polydamas et Panthasilea.
Diomedes regina revincit. Equum dedit suis haec trophea.

The third incident in the tapestry is the arming of Pirus, son of Achilles, who was destined to lead the Greeks to victory and to slay the Amazon Queen. The central figure in the group to the right represents the youthful Pirus. He stands in front of the tent of Achilles, where a ceremony (probably the investiture of knighthood) is taking place. Pirus stands upright, clad in armour, grasping the long lance placed in his hand by Agamemnon to the right, where another figure kneels to fasten spurs on the heels of the young knight. One of the finest figures in the tapestry, "Ajax Thelemon," girds Pirus with a sword-belt. The gorgeous robe worn by Ajax does not exist in the small design for the tapestry, the figure being there represented in armour only. At the foot of the panel the legend runs :—

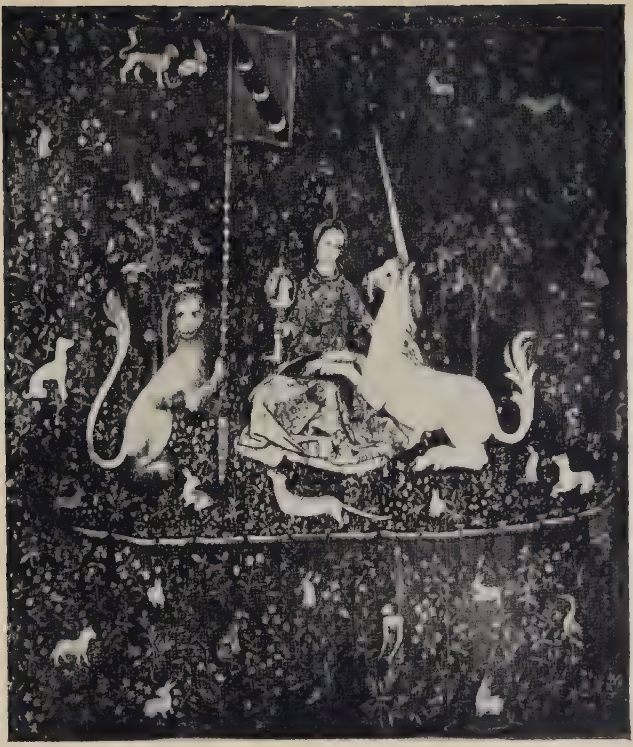
> Loco patris Pirrus statuitur. Polidamas per hunc succubuit.
> Philimenes item comprimitur. Diomedes sic morte caruit.

The figure-drawing in the tapestry is fairly good, the heads and limbs being proportionate. There is nothing of a humorous or playful character in these grave-bearded knights and men-at-arms. The flesh tints are dark grey with traces of warm colour, the faces being neither gaunt nor full. The action of the figures is boldly expressed, sometimes almost gracefully so. Penthesilea and her attendant Amazons are far from ugly, and there is fine expression in the face of King Priam as he looks upon her. Most of the characters have their hands covered by leather gloves, and the high-crowned hats with coronets, etc., are seen in simpler form in the tapestry of the *History of Clovis* at Reims, which is of earlier date than that of the *Wars of Troy*. In the former the dress-patterns are larger in scale with the proportions of the garment, in the latter they are smaller and richer, pointing to the second half of the fifteenth century as the period of design. The architecture is apparently more French than Flemish, and the fleur-de-lis or trefoil in one form or another occurs very often. There is no discernible difference (except when the names are inwoven) between the figures representing Greeks and those standing for Trojans. They wear the same costumes, and bear the same kind of arms and accoutrements. Throughout the whole treatment there is a lack of freshness, not only in the figures, but in the foliage, which has not the decorative treatment met with in the Flemish tapestries of the earlier period, nor in that of the *History of St. Peter* at Beauvais. The leaves and flowers are more "liney" and less rich than those in the tapestries accredited to Arras workmanship. The tents have curious ornamentation, that of Ajax is powdered with tears, and bands of letters in mock Eastern characters are displayed on it.

The specimen of the tapestries of the *Wars of Troy* described above belongs to the Victoria and Albert Museum, and its history is noteworthy. Formerly it adorned (with others of the set) the walls of the *château* near Grenoble where Bayard, "*sans peur et sans reproche,*" first saw the light of day. The *château* was sacked by revolutionists, and this tapestry was the only one that escaped destruction. Later it was bought by a painter in Lyons named Richard, and he bequeathed it to M. Jubinal the archaeologist and writer. He in turn bequeathed the hanging to the Bibliothèque Nationale in Paris, on condition that it be hung on the grand staircase. The authorities broke this condition by demolishing the staircase, and the tapestry reverted to the heirs of M. Jubinal. By them it was sold in 1887 for £1200, at which price it became the property of the South Kensington Museum.

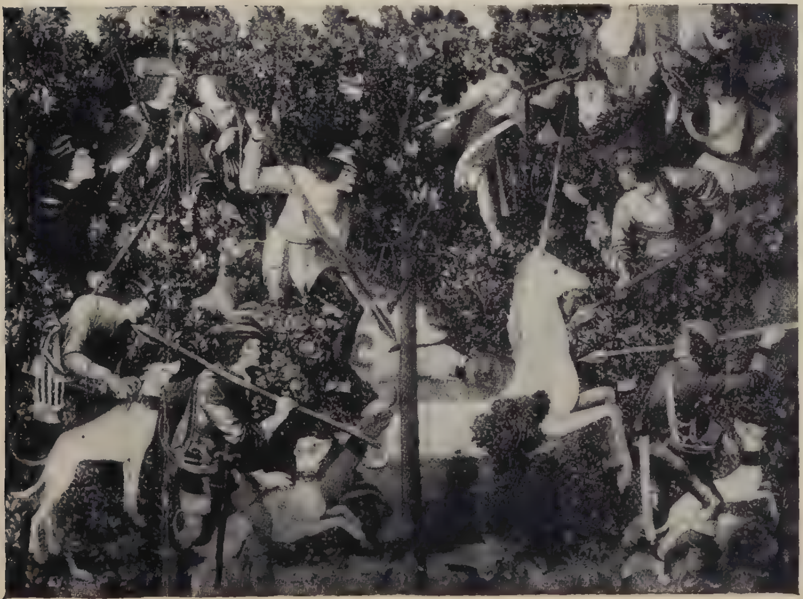
Another work, ascribed to French manufacture but of more doubtful claim, is a set of tapestries representing the *History of St. Peter*, which formerly decorated the cathedral of Beauvais. The great resemblance in the architecture, foliage, dress-patterns, etc., in these to like details in the Berne tapestries points to a similar place of manufacture. The design may be French, but the weaving is in the Flemish manner. Their history is as follows. A prelate, Guillaume de Helland, presented or bequeathed the series to the cathedral of Beauvais. The *History of St. Peter*, scriptural and legendary, extended to eleven pieces originally. At a meeting of the "Sociétés savantes" on May 23, 1925, at Beauvais, the Abbé Lucien Tesson gave the order and titles of the whole series.

1. Guillaume de Hellande kneeling before St. Peter. (Lost.)
2. The Healing of St. Petronilla, the Resurrection of George, and the Healing of Aeneas. (Beauvais Museum.)
3. The Resurrection of Tabitha, the Angel appearing to the Centurion Cornelius. (This, in two pieces, belongs to Mr. Andrew W. Mellon, of the United States Treasury.)
4. The Vision of Impure Beasts, etc. (Beauvais Cathedral.)
5. St. Peter coming out of Prison. (Cluny Museum, Paris.)
6. St. Peter and Theophilus. (Beauvais Museum.)



The Lady of the Unicorn.

CLUNY MUSEUM, PARIS.



The Hunt of the Unicorn.

7. St. Peter and Simon the Magician, etc. Nearly complete. (Beauvais Museum.)
8. The Episode of *Quo Vadis?* Discovered by the Abbé in a lumber-room in the cathedral in 1922. (Beauvais Cathedral.)
9. The Crucifixion of St. Peter. Fragment. (Beauvais Museum.)
10. The Beheading of St. Paul. (Seligman-Rey Collection. U.S.A.)
11. One panel in three pieces: The Burial of St. Peter (Bacri Collection, Paris); A large Inscription, bought by the late Mgr. Douais, Bishop of Beauvais; St. Peter and St. Paul appearing to Nero—this in the last century belonged to Mr. Paucelle, but has now been lost sight of.[1]

One interesting and distinctive characteristic of this set of tapestries is the frequent repetition of the word "Paix" in the background, the word being woven on a label or scroll. Is this, as M. Jubinal avers, evidence that the tapestries were woven to commemorate the peace contracted between Charles VII. of France and Henry VI. of England in 1444? Or is the inscription a woven prayer of the good prelate, supplicating that the agony caused by the Hundred Years' War might be stayed? It is pathetic under the circumstances.

A better fate attended the set of six hangings of the *Lady and the Unicorn,* now in the Cluny Museum. The subject of each is a lady in rich costume and jewels, who stands on a rose ground covered with flowers, among which various animals play; in the majority of the panels a lion and a unicorn supporting standards with the arms of the family of Le Viste:—gules, on a bend azure, three crescents argent. The lady is represented at her toilet donning her jewels, feeding her falcon, playing an organ, touching the unicorn's horn, holding a mirror before the unicorn, and plaiting a chaplet of roses. Throughout the series there is suffused an atmosphere of romance and of mystery, and the subject is probably an allegory of *The Senses*, as Mr. A. J. Kendrick suggested. Thus, the first scene, wherein the lady, standing in front of a tent bearing an inscription "*A mon seul désir,*" is about to don a golden chain, is introductory; the others in their order represent:—tasting, hearing, touching, seeing, and smelling. The mystery and romance which invest these tapestries has stimulated imagination to provide a history worthy of them, in the past and present, but all the authentic information is this. The coat-of-arms is that of Le Viste, Lord of Fresne. They were found in the Château de Boussac, in central France. The municipality of Boussac bought the *château* and all it contained in 1837 for about £1000. In 1882, the French Government, who, for the same sum, acquired them from the municipal authorities of Boussac, presented the tapestries to the Cluny Museum. They were woven, most likely in Tournai, about 1460.[1]

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[1] *Burlington Magazine*, Marthe Crick-Kuntziger, Nov. 1924, pp. 225–31. G. L. Hunter, April 1925, pp. 193–4. "P. S. O." Nov. 1926. "Shorter Notices."

Another set of unicorn tapestries attributed to a French workshop is that of *Hunting the Unicorn*, which used to belong to the family of La Rochefoucauld, and adorned their Château of Verteuil, France. Woven towards the end of the fifteenth century, it is remarkable for the richness of its floral grounds, the vigorous action of the hunting groups, and its superb figure composition. It is all, or nearly so, devoted to the unicorn as a material beast. The first panel shows the departure of the hunters; the second, their approach to the unicorn, which is resting by a fountain; the third, they attack the unicorn; in the fourth, it defends itself with hoof and horn; and in the fifth tapestry it is killed, thrown over the back of a horse, and brought home in triumph in the train of the lord and lady of the hunt. To complete the narrative according to the old legend, there ought to follow scenes here showing the restoration and revival of the unicorn, but these tapestries may have perished. The sixth and last tapestry, however, shows it after its resurrection, seated within an enclosure in a flowery mead. Gold, silk, and fine wools are used in the weaving. The series was sold for 1,100,000 dollars in 1923 to Mr. John D. Rockefeller, and is now in America.[2]

GERMANY

Although there is a dearth of information regarding tapestry workshops in Germany, there are many examples of German tapestries manufactured in the fifteenth century.

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[1] W. G. Thomson, *The Sphere*, London, Dec. 20, 1924. Complete illustrations.

[2] C. E. C. Tattersall, *The Sphere*, London, March 24, 1923, pp. 315–17, and March 31, 1923, p. 336. Complete illustrations.

These consist generally of long and narrow strips, supporting the theory that they were done by non-professional weavers, such as nuns in convents, monks in monasteries, gentlewomen in their castles, or weavers who undertook small commissions only. Their technique in many cases is distinctive. In some, details such as hats and the fur trimmings of garments are worked in pile surface, like that of a carpet—a survival of an old German way of working wall-hangings. There is a series of five panels, representing the *Marriage of Mercury and Philology*, entirely worked in pile, in the church of the Castle of Quedlinburg.[1] Woven between 1184 and 1203 in single warp knots, these are the earliest specimens of mediaeval carpetwork, Oriental or European, known at present. Another peculiarity of German fifteenth-century tapestries lies in the quality of their high lights, which were originally white and still look raw, although this is not the case in every example. There are many tapestries of that period in Germany still. One of these hangings, now in the National Museum of Munich, was executed in a convent near Bamberg. Its design is attributed to Wolgemut, the master of Albert Dürer. The subject is the *Adoration of the Magi*, and the weaver has introduced her own portrait seated at a high-warp loom, minutely done, to the right by the feet of the Virgin.[2] The old town of Nuremberg is especially rich in similar hangings. The Germanic Museum contains one representing *people playing games* in front of the walls of a town or castle, recalling an earlier weaving of the subject at Ratisbon; an armorial strip with conventional foliage and dragons, and a characteristic example, *Scenes from a Romance*, with another, representing *The Last Supper* and its prototypes. In the church of St. Lawrence there is an early sixteenth-century hanging of *The Martyrdom of St. Lawrence*, while the church of St. *Sebaldus* has preserved a very long, narrow strip telling the story of that saint in a most direct and simple way. Another of great beauty shows the story of *The Prodigal Son*, while one of rich detail has for subject *The Holy Family*. In the

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[1] Eugène Soil, Gilde de St. Thomas et de St. Luc, *Bulletin*, vol. vii., p. 417.

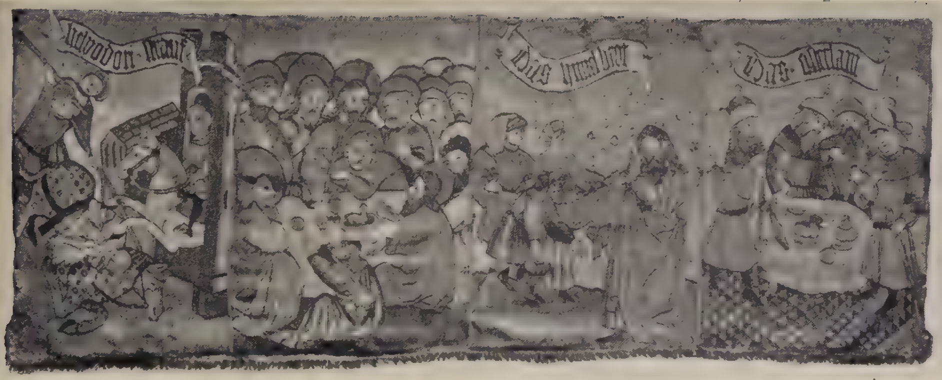
[2] Eugène Müntz, *A Short History of Tapestry*, 1885, p. 164. Illustration.

Castle of Wartburg, the property of the Duke of Saxe-Weimar, there is the famous *Siege of the Castle of Love*, wherein the missiles flung by the combatants are roses, and flowers are everywhere. At Ratisbon, Mayence, Frankfort, Freiburg, Munich, and Strasburg there are many more, while some notable specimens have left Germany for ever.

In the Museum at Orleans is a wonderful strip, which was found in Lucerne. It represents *Joan of Arc* on horseback, accompanied by an escort, visiting the Dauphin at Chinon. A banderole bears the inscription, " Hie komt de Jungfrau von Got gesant dem Dolphin in sin land." Notable, too, was an altar-frontal woven with figures of *St. Benedict*; *St. Fridolin, an Abbot* who founded the Sachlingen monastery near Basle; *the Virgin and Child*; *St. John*; and *St. Scholastica*, sister of St. Benedict, on a background of sky and plants, with a rich flowery foreground, which appeared in the sale of the Crews collection, London, where it realised £1207 10*s*. in February 1924.

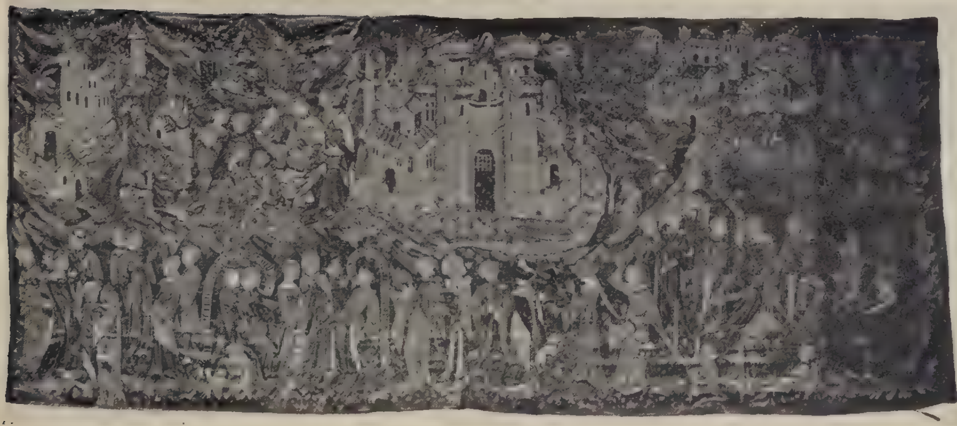
There are two very characteristic examples of German workmanship in the Victoria and Albert Museum. One represents part of a story from German romance, and the Rev. Dr. Rock gives a minute description of it in *Textile Fabrics*, page 298 :—

> In the first compartment we see a group of horsemen, of whom the first is a royal youth, on a spotted horse with red trappings. He wears a richly jewelled crown, and is arrayed in all the fashion of those days. Following him are two grooms, over one of whose heads, but high up in the heavens, flies an eagle; and perhaps the bird may be there to indicate the name of the large walled city close by. Pacing on the flowery turf, the cavalcade is nearing a castle at the threshold of which stand an aged king and his youthful daughter. On a scroll are the words, "*Biss godt wilkum dusnt stunt grösser froyd wart uns nie kunt.*" " Be thou heartily welcome a thousand times: a greater joy we have never known." Of course, the coming guest utters his acknowledgments, "*Herre ich wil mich des geniete uñ tu*(o)*n uost dem gebieten.*"
>
> In the second compartment in a room in the castle we behold the same royal youth, wearing as before his crown upon his long yellow locks, along with his three varlets. On a scroll are the words, "*Fromer dienr bestelle mir dri ros ein gige ist min begir.*" " Good servant, give orders for me: three horses and a fiddle is my desire."
>
> In the third compartment is shown, and very likely in his own home, the same young wooer, talking as it would seem by the scrolls to his three waiting-men; and after one of them had said: "*Gige uñ ros sint bereit als uñ uger geu*(o)*d het geseit.*" " Fiddle and horses are ready . . . " he says, "*Wol syen gluck zu*(o)



The Last Supper, the Manna, the Passover.

NUREMBERG MUSEUM.



Games before a Castle.

NUREMBERG MUSEUM.

diser vart nie kein reise mir lieber wart." " If indeed there be good-fortune on this journey, no travelling would ever be dearer to me." Of the three servants, one holds three horses while the upper groom is presenting with both hands to his royal young master a large fiddle ; the churl wears, hanging down from his girdle in front, an anelace or dagger, the gentleman a gay *gipcière*, but the shoes of both are very long and pointed.

In the fourth compartment the same crowned youth again is seen, riding towards the castle gate, though this time no fair lady stands at its threshold for the greeting, but instead there stands with the old king a noble youth, who to all appearances seems to have been beforehand in the business of wooing and winning the young princess's heart, with the last comer. There are these words upon the scroll : " *Ich hab vor eim ioi* (?) *geriht einer tuben und mich yr werpsliht,*" meaning that already had he himself betrothed the king's daughter. On his side the old king thus addresses him : " *Mikh dunckt du kumst v*(*o*)*ñ land vit wen mir zu der hochziit.*" " Meseems thou comest from a far land . . . to the wedding." In this, as in other inscriptions, the whole of the words cannot be made out.

The fifth compartment shows us the second and successful wooer, dressed out in the same attire as before, but now riding a well-appointed steed, and booted in the manner of those times. He is waited on by a mounted page. On a scroll are the words : " *Umb sembas ich nu*(*o*)*n kumē bin wo ist die iunge kuinigin.*" " I am now come on an (embassy ?) : where is the young queen ? "

In the last compartment the successful wooer is seen riding away with his bride. The inscriptions here are : " *Bis wilkū hiu hochte man wie . . . mir dz brutoltt an,*" and " *Dē brutiome du*(*o*)*t nie uuer scheudē aber ich bin sin in grosstē freuden.*" The inscriptions are, in places, almost illegible and untranslatable. We are greatly indebted to Mr. Eric Maclagan for his reading and translation of the legends on this tapestry, and on the following one showing the procedure in entering a convent.

The strip measures some 12 feet in length by 2½ in height. The weaving is fine, and the colours few. The whites or high lights are exaggerated in tone, and there are eccentricities in the weaving technique, parts being knotted and cut with a pile ; a not uncommon feature in these hangings. Silver thread, silk and wool are used for the weft.

The second piece in the Victoria and Albert Museum has likewise been described by Dr. Rock in *Textile Fabrics*, page 296. It shows the procedure in taking the vows in a convent.

I. A young well-born maiden, with a narrow wreath about her unveiled head, and dressed in pink, is saying her prayers, kneeling on the flowery green ground, with these words traced on the scrolls twined gracefully above her :— " *Das mir maria kindt in trew moge werden so wil ich myn sunde bichten uf erden.*" " That Mary's son may be merciful to me I will confess my sin upon earth."

II. Seated on a chair with a book upon his lap is an ecclesiastic, in a white habit and black scapular. To this priest the same young lady is making confession of her sins, and the scrolls about this group say : " *Bichte din sunde mit ernst sonder spot so finestu ewig trew bygot.*" " Confess thy sin with earnestness and no mockery, so shalt thou find mercy with God everlasting." "*Her myn sunde vil ich uch clagen uff das mir gots trew moge behagen.*" "Sir, I will bewail my sin to you in order that God's mercy may comfort me."

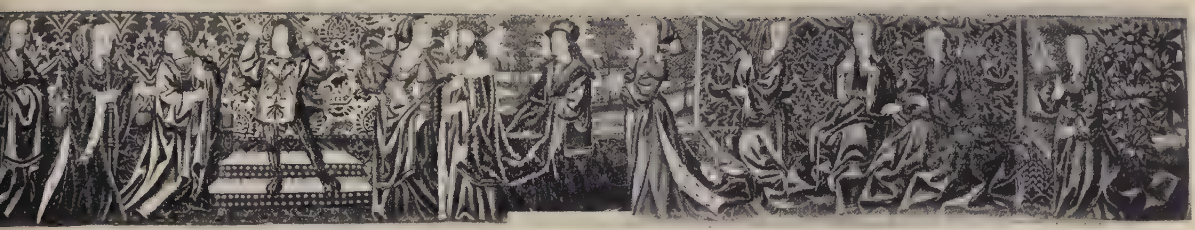
III. The same youthful maiden is bending over a wooden table, upon which lies a human heart that she is handling; and the inscriptions about her tell us the meaning of this action of hers, thus:—"*Sal ich myn sunde hi leshen so muss ich mȳ herz im blod wesche*(*n*)." "If I am to blot out my sin here, then I must wash my heart in the blood."

IV. We see here an altar; upon its table are a small rood or crucifix, with St. Mary and St. John, two candlesticks having prickets for the wax lights, the outspread corporal cloth, upon which stands the chalice, and under which, in front and not at the right side, lies the paten, somewhat hidden. At the foot of the altar kneels the maiden clad in blue, and wearing on her head a plain closely-fitting linen cap, like that yet occasionally worn at church in Belgium by females of the middle classes, and the priest who is saying mass here is giving her communion. The priest's alb, ornamented with crimson apparels on its cuffs and lower front hem, inscribed with the word "*Maria*," is well rendered. The inscriptions above are, as elsewhere, mutilated, so that much of their meaning is lost, but they run thus:—"*Liber her nu versorget mich mit gottes trew das bitten ich.*" "Dear sir, now provide for me with God's mercy, that I beseech." "*Emphang in trewen den waren crist divil dyn herz nu* (*so*) *reyn ist.*" (Order confused in original.) "Receive in faith the true Christ while now thy heart is so clean."

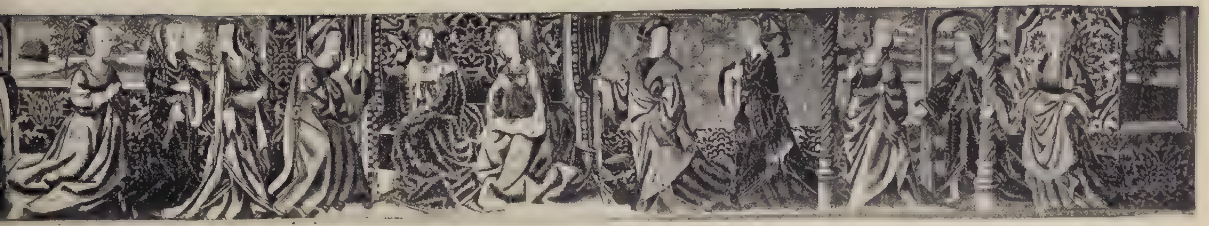
V. A nunnery, just outside of which stands its lady abbess, clothed in a white habit, black hood and white linen wimple about her throat. In her right hand she bears a gold crosier from which hangs that peculiar napkin, two of which are in the collection (S. Kensington, Nos. 8279 and 8662). Behind stands an aged man, and as if in the passage and seen through the cloister windows are two lay sisters, known as such by the black scapular. In front of the abbess stands the young maiden dressed in pink with her waiting-woman all in white, in attendance on her. Upon the convent door is inscribed:—"*Dez hymels ey port godez un eyn huss diss ist.*" Probably for "This is a gate of heaven and a house of God." "*Kom braut christi wol gemeidt nym dy kron dij dir got hat bereit.*" "Come, bride of Christ, well content: receive thy crown that God hath prepared for thee."

The strip measures 12 ft. long by 2 ft. 10 in. high; the ground is green, and the colour of the whole is very pleasing.

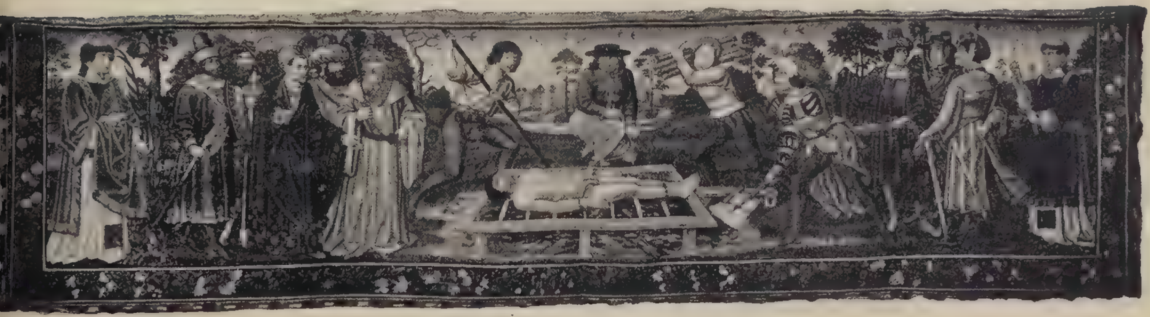
A small but very beautiful German tapestry of the fifteenth century was lent to the Museum by the late J. Pierpont Morgan, Esq. The subject was *King Solomon and the Queen of Sheba*, with two small accessory figures. The youthful monarch, seated on a canopied throne, replies to questions or riddles put to him by the Queen, who, according to old legends, put his wisdom to the test in this manner. She holds flowers in her hand, and the subject is explained in the banderoles so characteristic of German designs. In this tapestry also, a heavy pile has been cut; the robes of the



David and Bathsheba.



The Canticle.



The Martyrdom of St. Lawrence.

ST. LAWRENCE'S CHURCH, NUREMBERG.

King and Queen, and the canopy, have been executed in that method.

Tapestries in the style of these have been attributed to ateliers in German Switzerland. The Historical Museum at Basle contains a curious strip woven with richly dressed *personages, who hold dragons in leash,* on a background of conventional foliage. Another tapestry, which bears the arms of the Eberlin family of Basle, is decorated with figures of the *Nine Worthies.* There were three high-warp workshops in the town about 1453, and tapestries of Basle were recorded in the list of imports for the year 1450.[1]

ITALY, 15TH CENTURY

The fifteenth century marks the beginning of tapestry manufacture in Italy. The gifts of the Dukes of Burgundy to the Popes and others, and possibly the purchases of tapestries by Italian noblemen, had made the products of Arras so famous in Italy that the finest tapestries became known as "Arrazzi." Soon the principal noblemen and the town authorities in some parts of Italy invited and offered subsidies to foreign weavers who would ply their calling in that country. Wealthy clients in Italy sent cartoons by native artists to be reproduced in tapestry in Flanders, and these with their strong elements of dramatic effect had an influence on the Flemish school of design that was apparent before the cartoons of Raphael compelled a revolution in taste. Of tapestry made in Italy in the early fifteenth century no examples are known to exist, but there are records of a considerable number of French and Flemish weavers who emigrated to Italy and set up looms under the protection of municipal authorities who provided them with salaries and privileges. The first emigrants were of French nationality, probably weavers of Paris. There was a little colony of these men working in Mantua. Johannes Thomae de Francia set up a workshop there from 1419 to 1422, and was joined by Nicholas of France, from which country also came Guidone and Adamante. They were under the protection of the powerful family of Gonzaga, and the designs for the tapestries were made by an Italian, Giovanno of Cremona. In the middle of the century a weaver of Brussels, Rinaldo Boteram, became director of the works; and it was during his period of office that Andrea del Mantegna provided designs. This was the highest period in the prosperity of the Gonzaga manufactory, after which it decreased rapidly.[1]

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[1] Gaston Migeon, *Les Arts du Tissu,* p. 264.

To Venice in 1421 came Jehan de Bruges and Valentine d'Arras; but little is known of the venture.[2]

Ferrara became the most important centre of manufacture of its time. Beginning with a Flemish emigrant, Giacomo d'Angelo, in 1436, the establishment was augmented by Pietro di Andrea, a native of Flanders, in 1441. To it some time later came Liévin de Bruges (Livino di Giglio), Rinaldo di Gualteri Boteram, and Bernardino.[3] The workshop was begun and carried on under the patronage of the D'Este family, of whom Borso (1450–1471) was its greatest benefactor. In addition to fostering and giving commissions to the workshops of Ferrara, this prince ordered many costly tapestries in Flanders, often sending cartoons by Italian artists to be woven there. The artists were Cosimo Tura, Gerardo de Vicenza, and Ugolino.[4] The subjects were the usual ones of the period, such as *Solomon and his Court*, *The story of Ahab*, etc., and secular subjects. As the century approached its end, the effect of the civil wars in Italy put an end to the manufactory, and in 1490 only a single weaver continued to ply his vocation in the town of Ferrara.

One of the craftsmen in Ferrara had come thither from Siena, probably enticed away by the superior emoluments offered at Ferrara. This worthy was Rinaldo or Renaud di Gualteri Boteram. His first appearance in Italy was made in Siena in 1438, when he received a small salary or bounty from the town in consideration of teaching his craft. The whole

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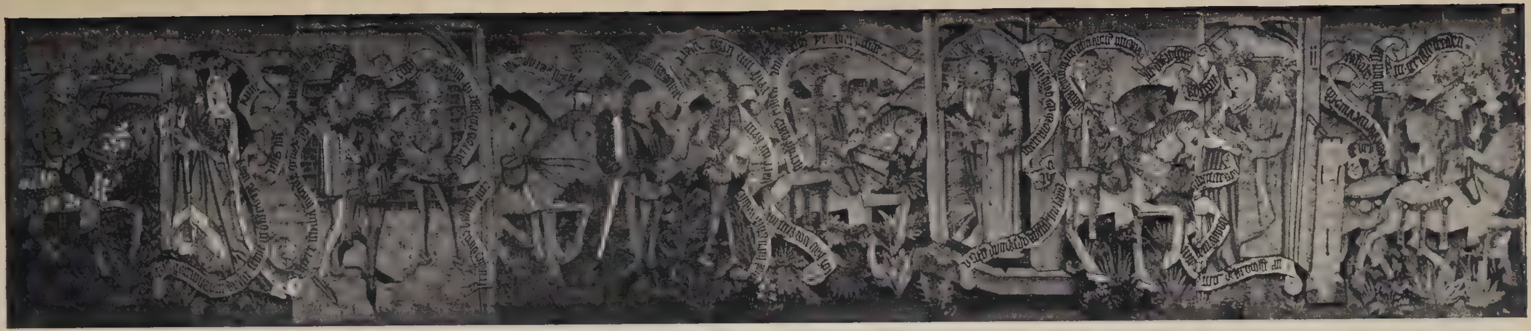
[1] Braghirolli, *Sulle Manifattura di Arazzi in Mantova*, 1879.

[2] G. M. Urbani de Gheltoff, *Degli Arazzi in Venezia*, p. 14.

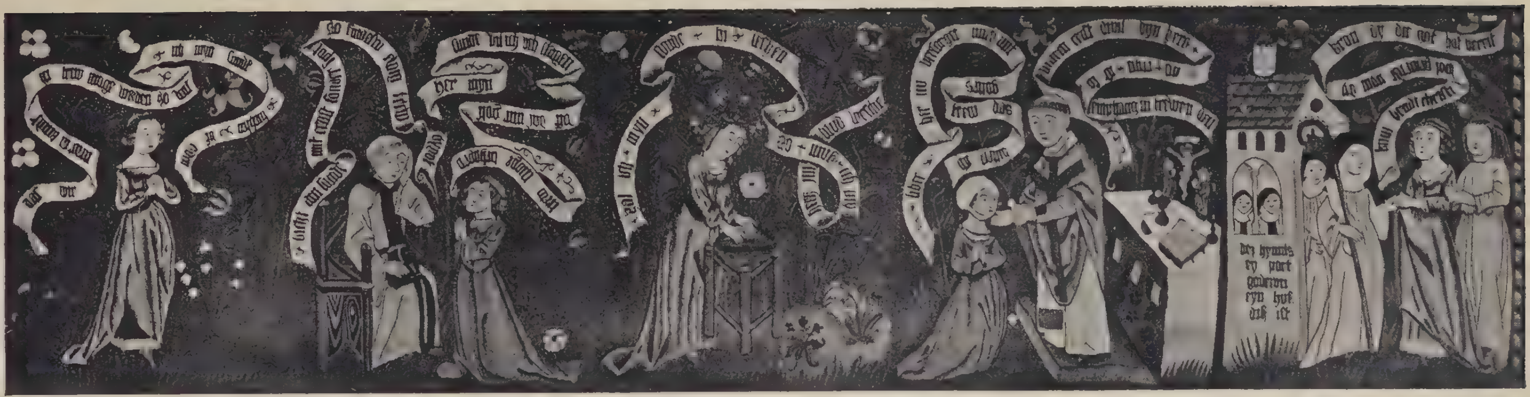
[3] Il Marchese G. Campori, *L'Arazzeria estense.*

[4] Campori, *L'Arazzeria estense.*



Scenes from a Romance.

THE VICTORIA AND ALBERT MUSEUM.



Taking the Veil.

THE VICTORIA AND ALBERT MUSEUM.

transaction is so illustrative of what was doubtless a prevailing custom in Italy, that we quote it entire from M. Müntz. "In 1438, Rinaldo de Gualteri Boteram, who played in after times such an important part in the manufactory of the Courts of the D'Estes and Gonzagas, solicited a small subsidy from the chief magistrate of Siena, in return for which he agreed to teach his craft to two or more pupils. Encouraged by the reception accorded to his request, he, two years later, begged for a renewal of the contract made with the republic. The reasons he brought forward were most characteristic. He had already executed several hangings, as well as furniture adornments, and he was at that time making a very handsome piece ; all his works contained in the upper part a mark intended to make the locality of production known, and to show that the town of Siena possessed a *bello et honorato mistero*. The magistrate, beguiled, granted him an indemnity of 20 golden florins for a period of six years, on condition that Boteram employed at least two citizens continually, and that he taught his secret gratuitously to all pupils who presented themselves." There was in Siena another Flemish weaver, Jacquet, son of Benoit, who executed a *History of Saint Peter* for Pope Nicholas V. It is interesting to know that a number of weavings of secular subjects executed by Jacquet existed in Siena at a comparatively recent period.[1]

To the Pope above mentioned belongs the honour of founding the first manufactory of tapestry in Rome. A Parisian (the race of tapissiers in that city was never extinct) named Renaud de Raincourt began the works in 1455, and a set of the *History of the Creation* is said to have been completed. The succeeding Pope, Calixtus III., discontinued the undertaking.[2]

In Florence there is record of a weaver who was connected with Siena. Belonging originally to Bruges, Liévin de Bruges established himself in Florence, where he executed a set of tapestries for the decoration of the palace, before the superior attractions of Siena drew him to the workshops of the D'Estes.[1] Another weaver is recorded in 1480, Giovanni di Allemagna. Other towns having workshops were :—

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[1] See Conti, *Ricerche storiche sull' arte degli Arazzi*, p. 4 et seq., and *Documenti per la storia dell'arte Sanese* (Milanesi), vol. ii, pp. 190–1 ; also Eugène Müntz, *Gazette des Beaux Arts*, Aug. 1876.

[2] Müntz, *La Tapisserie*, English edition, p. 154.

Perugia, in 1463, when Jacquemin Birgières and Nicholas, father and son with their wives Jeanne and Michelette, started work. They came from Bruges.[2] Corregio possessed a Flemish master of the craft (Rinaldo Duro) in 1466, and a lady weaver, "Jeanne of France," worked at Todi in 1468[3]

Urbino. There is record of a set of the *History of Troy* being woven there.

Milan is mentioned in the second half of the century. If it be true, as is averred, that the existing tapestry, the *Presentation of the head of Pompey to Caesar*, was woven in Milan, the manufactory must have lasted till the sixteenth century.

The history of tapestry-weaving in Italy in the fifteenth century is little else than a list of workshops supported by towns or wealthy patrons. The art at its best period never struck vigorous root in Italy. In Hungary it is recorded that a merchant of Arras, Clays Davion, was brought to Buda by the Emperor Sigismond, and was found there in 1432 by a French traveller.[4]

There was a métier of tapissiers in Catalania in the late fourteenth century ; Llucia Bartholomeu, and Juan Noyan, who worked in Navarre in 1411, may have been Spaniards. Bartholomeu Oriol is cited in 1432 in connection with pieces of tapestry of the *Resurrection* and *St. Anthony* ; Pere Sagarra, in 1459 and 1462 in Barcelona ; and others in the sixteenth century.[5]

The inventory of the furniture in the castle of Peratallada (prov. of Gerona), in the year 1395, specifies some pieces of tapestry, and shows that at that early period the material was known as "pano de ras" :—

> Item, unum pannum novum de ras, cum *historia del Soldan.*
> Item, aliud pannum de ras, cum *istorio de Lancalot.*

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[1] Conti, *Richerche storiche sull' arte degli Arazzi in Firenze,* p. 4.

[2] *Giornale di Erudizione artistica,* 1873, p. 265 et seq.

[3] Müntz, *La Tapisserie,* English edition, p. 1555.

[4] Ibid. p. 160.

[5] Joseph Gudiol y Cunill, *Nocions de Arqueologia Sagrada,* Catalana, 1902, p. 476.

Item, aliud pannum de ras, cum *istoris de Rochafort et de Bertrando de Claqui.*

Item, pannum de ras, cum *armis de Bertrando de Claqui.*

Item, aliud pannum de ras, cum *istorys de Bertrando de Claqui et de Archpertre de Malines.*

Item, aliud pannum de ras, cum *armis de Crudillis, etc.*[1]

An altar frontal in tapestry, dating from the early years of the fifteenth century, was discovered about 1905. It bears *the arms of King Martin of Aragon,* impaling those of his first wife, Maria de Luna, who died in 1407. The central figure represents John the Baptist, bearing the Agnus Dei; on his right stands St. Martin of Tours, vested as a bishop; on his left St. Hugh of Grenoble. There is but little technically to distinguish this tapestry from those of the middle of the century, and this shows the great value of heraldry in determining the date of objects. Gold and silver enter into the material of the altar frontal, which, formerly in the Guilhou collection, was later the property of M. Jacques Selîgmann. A full description with a reproduction appeared in the *Burlington Magazine,* May 1905, wherein the hanging is suggested to have been of local origin. It is known that many tapestries adorned the walls of the Aljaferia or royal palace at Saragossa, at Martin's coronation in 1398, and the Duke of Burgundy presented him with a hanging representing *St. Anthony* in 1397. The inventory of King Martin's effects has been published in part in the *Revue hispanique,* xii, 1905.

It appears from a document of the year 1388 that King John of Aragon had in his employment several "brobadors de Brabant," working in Spain with an artist named Jaco Tuno, probably a native of Louvain. The document is published in J. Coroleu's *Documents historichs catalans del sigle xiv.*, p. 108.[2]

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[1] *Monografia premiada en el certamen de la Bribal,* 1885. *Gilaberto de Cruilles por D. Francisco de Bofarull y Sans,* p. 50, app.

[2] Communicated by Mr. A. Van de Put.

CHAPTER VIII

TAPESTRIES IN ENGLAND AND SCOTLAND DURING THE 15TH CENTURY

IN two or three wills of people of importance, in the end of the fourteenth century, there is evidence of the high appreciation in which tapestries were then held, especially tapestries of Arras, which were probably of greater artistic and intrinsic value than the home-made tapestries. With hangings of home manufacture, those received by English lords as presents from foreign princes, and a great quantity that must have been seized as booty in the many French towns and castles that fell into English hands in the course of the long war, England must have been better furnished with tapestries than any Continental power.

During the first part of the century there is little evidence of workshops with an organised output. The tapissier is met with in all kinds of documents; and it is probable that many emigrants from French or Flemish localities tried their fortunes in England. At York in the fifteenth century there are registered: 1413, Philip Lowes, "Araser"; 1454, Henry of ye Yate, "Aresman"; 1460, Cristianus de la Greve, "Ares-man"; and in 1492, Julius Fysche, "Aras-man."[1] The monasteries were capable of manufacturing hangings, as the monks excelled in all the crafts, but in the present stage of investigation we possess few evidences of their weavings. The inventory of the treasury of the cathedral of Exeter in 1506 makes mention of a cloth of Arras of the *History of the Duke of Burgundy*. It was the gift of Bishop Edmund Lacy (Bishop of Exeter 1420–1455). He was the donor also of two cloths of green tapestry with flowers to be hung in the choir during the winter months.[2]

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[1] *Journal of the Derbyshire Archaeological Society*, 1894, p. 90—Rev. Charles Kerry, quoting the Rev. Canon Raine of York.

[2] Dr. Oliver, *Lives of the Bishops of Exeter; History of the Cathedral, etc.*, app., p. 328.

King Henry V. had a magnificent collection of tapestry and Arras. He had inherited pieces, and received others as presents, while purchasing many for himself. One of his first acquisitions was a chamber of *Hawking*, with a counter-point, a carpet of cloth of gold, three curtains of green tartaryn, three spare bed-side carpets and one foot-carpet, costing in all £139 15*s*. 8*d*., a considerable sum of money in those times.[1] When he went to Calais to entertain the Emperor Sigismond he took with him tents having Arras for the hangings and sides, " for our Lord the King and the Emperor to dwell in." The carriage of these tents cost as much as £20.[2] The inventory taken after his death, in 1422, gives a detailed account of the tapestries in the royal collection, and is full of quaint titles, some belonging to romances of chivalry that are but little known. Many have exclusively English titles, and may have been of English manufacture.

INVENTORY OF THE ROYAL TAPESTRIES AT THE DEATH OF HENRY V. (1422)

Item, ung pece d'Aras, de xii duozeperes, saunz ore, q̃ comence en l'estorie *Dieu vous doit* cont. xxii verges de longure et iiii verges de large, en tout $\frac{xx}{iiii}$ verg' quarr., pris le verg xx*d*.	vii£*i*. vi*s*. viii*d*.
Item, 1 autre pece d'Arras sauns ore q̃ comence en l'estorie *Vessi amour sovient*, cont' de longur' xv verges, et iii verg' dĭ de large, en tout lii verges dĭ quarr', pris le verge ii*s*. iiii*d*.	vi£*i*. iii*s*. vi*d*.
Item, 1 autre pece d'Arras d'or, q̃ comence en l'estorie *Vessi amours et soun collery*, cont' xiiii verg' de longur', and iiii verg' de larg', en tout lvi verg' quarrez. pris le verge vi*s*. viii*d*.	xviii£*i*. xiii*s*. iiii*d*.
Item, 1 autre pece d'Arras q̃ commence en l'estorie, *Cest estorie fait mention*, cont' en longur' xiii verg' et iiii verg' de large, en tout lii verg' quarrez, pris le verg' xii*s*.	xxxi£*i*. iiii*s*.
Item, 1 pec' de Tapicerie, overe d'alautes, cont' viii verg' dĭ de longur' et iiii verg' de large, en tout xxxiiij verg' quarrez. Item, x Tapites del fuyte, ch'un cont' viii verg' de longur' et iiii verg' de larg'. Item, iiii Tapites ligers del fuyte, ch'un cont' de longur' viii verg' et ii verg' de large : cont' en tout ccccxviii verges quarrez : pris le verg' xviii*d*.	xxx£*i*. vii*s*.
Item, 1 Lite d'or, des alautes, assavoir le Cele, testour, counterpoyntz, ovec iii curtyns de satyn bloy frapes des overages del fuyte, avec ung Travers pris le toutz ensemble	$\frac{xx}{iiii}$£*i*

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[1] English Historical Society, *Henrici Quinti Gesta*, p. 248.

[2] Ibid. p. 98.

Item, I veille pece d'Arras, q̃ commence l'estorie *Dame cest Chapelet me donez*, pris	iii*s*. iiii*d*.
Item, I veille pece d'Arras, q commence l'estorie *Comment Bevis de Hampton* pris	v*s*.
Item, I autre pece d'Arras, q̃ commence l'estorie *Et apres entrerent*; cont' x verg' de longur', et iii verg' dĩ de larg', en tout xxxv verg' quarrez. Item, I autre pece d'Arras q̃ commence l'estorie *Apres ces Anthenor* cont' x verg' de longur' et iii verg' dĩ de large, en tout xxxv verg' quarrez. Item, I autre pece d'Arras' q̃ commence *l'estorie de Sr̃ Percyvall, vees l'estorie*, cont' x verg' de longur' et iii verg' de large, en tout xxx verg' quarrez : summa dez toutz les verges C verg' quarrez pris le verge ii*s*.	x*£i*.
Item, x Tapites de Tapicerie vermaillez ; bien veillez, overe *d'armes d'Engleterre*, pris le pece iii*s*.	xxx*s*.
Item, I Tapite d'Arras, bien vielle q̃ comence l'estorie *Coment Bevis de Hampton priot a Yoziane*, pris .	v*s*.
Item, I pece d'Arras pur le Cuppebord de l'estorie *D'une Dame q̃ harpe* cont' iiii verg' de longur' and iiii verg' de larg', en tout xii verg' quarrez. Item, I autre pece d'Arras de l'estorie *D'une Dame q̃ harpe*, cont' vi verg' de longur' et iiii verg' de large, en tout xxiiii verg' quarr' Summa xxxvi verg' quarr'. pris le verg' iii*s*. . .	v*£i*. viii*s*.
Item, I autre pece d'Arras del fuyte, de vi verg' de longur' et iiii verges de large, en tout xxiiij verges quarrez.	
II autres peces de mesme la fuyte ch'un cont' viii verg' de longur' et iiii verg' de larg' en tout cont' lxiiii verg' quarrez.	
Item, I banker d'Arras, overe de divers' ymages, q̃ commence en l'escriptur *Jeo vous ayme loialment* cont' vi verges quarrez, pris le verge iii*s*. en tout . . .	xviii*s*.
Item, ung Lite d'Arras d'or, appelle le Lite de *Haukyng*, le Conterpoynt cont' xxxii verges quarrez, le Testour d'icell cont' xvi verges quarrez ; le Ceel d'icell cont' xx verges quarrez : en tout lxviii verges, pris le verge vi*s*. viii*d*.	xxii*£i*. xiii*s*. iiii*d*.
Item, I Tapite d'istorie d'un Pavilon', q̃ comence en escriptur *Cest ystorie fait a remembraunce de noble Vierge Plesance*, cont' vii verges iii quarter de longur', et iiii verges de large, en tout xxx verg' quarrez. . Item, I autre Pece, q̃ comence en scriptur' *Jeo ferra mon oysellvoler quant vous plerra*, cont' vii verg' de longur' et iiii verges de large, en tout xxviii verg' quarr'. Item, I autre Pece, q̃ comence en escriptur', *Gadene pur vous*, cont' vii verges de longur', iiii verges de large, en tout xxviii verges. . . . . . . Item, I autre Pece, q̃ comence d'un autre istorie en escriptur' *Par ma foy veisi bon destrier* cont' vi verges de longur' et iiii verges de large, en tout xxiiii verg' pris le verge l'un ovec l'autre iii*s*. en tout des verges quarrez des ditz iiii tapitz cxi verg'.	xvi*£i*. xiii*s*.

Item, 1 autre Lite d'or, drap d'Arras, d'un autre ystorie des chees, le Counterpoynt cont' v verges dĩ de longur', et v verges de large, en tout xxvii verges dĩ quarrez. Item de Celour d'icell, cont' v verges de longure, et iiii verges de large, en tout xx verges. Item le Testour d'icell Lite cont' iiii verges dĩ de longur' et iiii verges de large, en tout xviii verges. En tout le Lite cont' lxv verges di quarrez, pris le verge iiii*s*.	xiii*£i*. ii*s*.
Item, 1 Tapite d'Arras d'or, overe d'un Pavilon, et dedeins 1 *gentile Femme garnisant une burse*, cont' vii verges de longure et v verges de large, en tout xxxv verg' pris le verg' x*s*.	xvii*£i*. x*s*.
Item, 1 veille Tapite d'Arras, saunz ore, q̃ commence en escripture *E quaunt jeo fuy fait*, cont' vi verges de longur', et iii de large, en tout xviii verg' quarr'.	vi*£i*. xii*s*.
Item, 1 autre veille Tapite del fuyte, escripture *Come Theolomoũ*, cont' vi verg' de longur', et iii verg' de large, en tout xviii verg' quarrez.	
Item, 1 Doser d'icell, q̃ commence en escriptur' *apres ceo q̃ a Gamynon*, cont' xiii verg' de longur', et iiii vergez de large en tout lii verges quarrez. La Som̃e, en tout, cont' $\frac{\text{xq}}{\text{iiii}}$ xviii verges ; pris le verge xviii*d*.	
Item, 1 Doser d'Arras d'or veill, q̃ comence en istorie, *Cest emprise de haut noũ*, cont' en longur' xix verg' et iiii verg' dĩ de large, en tout $\frac{\text{xx}}{\text{iiii}}$v verges dĩ quarrez ; pris le verge ii*s*.	viii*£i*. xi*s*.
Item, 1 coster d'Arras d'or, de *ix puissances*, q̃ comence en istorie *Si poez voier en memorie*, cont' xiii verg' de longur', et iiii verges de large, en tout lii vergez quarrez. pris le verg' ii*s*. vi*d*.	vi*£i*. x*s*.
Item, 1 autre Coster d'Arras d'or, de *l'istorie de Abraham et Isaak*, q̃ comence en l'estorie *Cest enfante Isak nom̃e*, cont' xv verges de longur', et iii verges i quarter de large, en tout lxiii verg' iii quarter quarrez, pris le verge iii*s*. iiii*d*.	x*£i*. xii*s*. vi*d*.
Item, 1 autre Coster d'Arras d'or, q̃ comence en istorie *La vie d'Amours*, cont' en longur' xix verg', et de large iiii verges iii quarter, en tout $\frac{\text{xx}}{\text{iiii}}$x verges 1 quarter quarr', pris le verge v*s*.	xxii*£i*. xi*s*. iii*d*.
Item, 1 autre Coster d'Arras d'or, de *la V joies de Nostre Dame*, cont' en longur' xviii verges et iiii verges dĩ de large, en tout $\frac{\text{xx}}{\text{iiii}}$i verge quar' pris le verge x*s*.	xl*£i*. x*s*.
Item, 1 autre Pece d'Arras d'or, q̃ comence en l'estorie, *Chist Roys Gyngebras nomme*, cont' xix verg' de longur', et v verges de large, en tout $\frac{\text{xx}}{\text{iiii}}$xv verg' quarrez ; pris le verge v*s*.	xxiii*£i*. xv*s*.
Item, 1 autre grande pece d'Arras, *de vii ages*, q̃ comence en l'estorie, *Jeo fuy natur* cont' xxii verges de longure et v verg' i quarter de larg', en tout cxv verg' dĩquarr', pris le verg' xii*s*.	lxix*£i*. vi*s*.

Item, I autre pece d'Arras d'or, *d'estorie de Royes*. q̃ comence *Sanctus Lucius*, cont' xv verg' de longur', et v verg' dĩ de large, en tout $\overset{xx}{iiii}$ii verges dĩ quarr'.	lxiii*£i*. xvi*s*.
Item, I autre pece de mesme la fuyte, q̃ comence *Sanctus Edwardus*, cont' en longur' xiiii vergez, et de large v verges dĩ, en tout lxxvii verges quarr'. En tout, les ditz ii Tapitz cont' clix vergez dĩ quarr', pris le verge viii*s*.	
Item, I autre pece d'Arras d'or, *des Apostres*, q̃ comence en istorie *Credo in Spiritum Sanctum*, cont' xiii verges de longur' et v verges de large en tout lxx verg' quarrez.	ccxvi*£i*. xiii*s*. iiiid.
Item, I pece d'Arras d'or, q̃ comence en istorie *Credo in Deum, le primer article y mist*, cont' de longur' xviii verges dĩ, et de large v verges, en tout $\overset{xx}{iiii}$xii verg' dĩ quarr'. Les ditz ii Tapites cont', clxii verges dĩ quarres, pris le verge xxvi*s*. viii*d*.	
Item, I autre pece d'Arras d'or, q̃ comence en l'estorie, *Le Octavian Roye de Rome*, cont' de longur' xxxi verges, et v verg' dĩ de large, en tout clxx verges dĩ pris le verge vi*s*. viii*d*.	lvi*£i*. xvi*s*. viii*d*.
Item, I autre pece d'Arras d'or, q̃ comence en estorie, *Ycy comence pur une message*, cont' xxxv verg', de longur', et v verge' dĩ de large, en tout c $\overset{xx}{iiii}$xii verges dĩ pris le verg' x*s*.	cxv*£i*. x*s*.
Item, iiii Bankers saunz ore, de ii sortes, cont' toutz ensemble xxii verg' quarr', pris le verg' xx*d*.	xxx*s*. viii*d*.
Item. Lite d'Arras de Chezies, le Testour cont' iiii verges dĩ en longur', et iii verg' en large, en tout xiii verges dĩ quarrez. Item le Celour cont' iiii verg' en longur' et iiii verg' en larg', en tout xvi verges quarrez. Item le Counterpoynt cont' vi verg' en longur', et v verg' dĩ de large, cont' xxxiii verges quarrez.	xxix*£i*. iii*s*. iiii*d*.
Item, I Tapite d'Arras *ovec Shepherds*, cont' vii verg' dĩ en longur', et v verges de large, cont' xxxvii verges dĩ quarrez.	
Item I autre Tapite de mesme le fuyte cont' vii verg' dĩ de longur', et v verges de large en tout xxxvii verges dĩ.	
Item, I autre Tapite de mesme le fuyte, cont' vii verg' dĩ de longur', et v verg' dĩ de large, en tout xxxvii vergez di. Sum̃a de vergez clxxv verg'. Pris le verge iii*s*. iiii*d*.	
Item, I Tapite d'Arras, d'or, pur le Cupebord, overe de *divers overages*, cont' iiii verges de longur', et iii verges de large, en tout xii verges quarres, pris le verge x*s*.	vi*£i*.
Item, viii Bankers d'Arras, overez de *diversés Ymageries*, chescum cont' viii verg' en long', et i verg' de large, en tout lxiii verges, pris le verge iii*s*.	ix*£i*. xii*s*.

Item, I Pece d'Aras q̃ comence l'estorie *Sus Haukyn namtelet*, cont' en longur' ix verg', et iiii verges de large, en tout xxxvi verges quarrez. Item, I autre pece d'Aras q̃ comence l'estorie *Vees labre de Jeonesse*, cont' de longur' ix verg', et de large iiii verges, en tout xxxi verges, pris le verge x*s*. en tout.	xxxvi£*i*.
Item, I autre pece d'Arras, q̃ comence l'estorie *Ge Garde le boys volunters*, cont' vii verges di de longur', et iiii verges de large, pris le verge iii*s*.	iiii£*i*. x*s*.
Item, I autre pece d'Arras, q̃ comence l'estorie *Vees Farman primer Roy de Fraunce*, cont' x verges de longur', et iiii verges de large, en tout xl verg', quarr', pris le verg' vi*s*. viii*d*.	xiii£*i*. vi*s*. viii*d*.
Item, I pece d'Arras, q̃ comence en l'estorie de divers' *Ymageries de Sires et Dames de Huntyng et Haukyng*, cont' xi verg' de longur', et iii verg' dĩ de large, en tout xxxviii verges dĩ quarres, pris le verge x*s*.	xix£*i*. v*s*.
Item, I pece d'Arras vert, de *divers ymages de Sires et Dames*, cont' vii verges dĩ de longur', et iii verg' iii quarters de large, en tout xxviii verges dĩ quarter quarrez, pris le verge vi*s*. viii*d*.	ix£*i*. vii*s*. vi*d*.
Item, I pece d'Arras vert, de *iiii Dames en mylieu*, cont' vi verg' de longur', et iiii verges de large, en tout xxiiii verges quarrez, pris le verge v*s*.	vi£*i*.
Item, I autre pece d'Arras, q̃ comence l'estorie *Vessi Dames de noble affaire*, cont' xi verges de longur', et iiii verges de large, en tout xliiii verges quarrez, pris le verge viii*s*.	xvii£*i*. xii*s*.
Item, I pece d'Arras, q̃ comence l'estorie, *Vies Jeonesse et Abatementz*, cont' ix verg' de longur', et iii verg' de large, en tout xxvii verges quarrez, pris le verge iii*s*.	iiii£*i*. xii*d*.
Item, I pece d'Arras d'or, q̃ comence l'estorie *de la Trinite*, cont' vii verg' de longur', et v verg' de large, en tout xxxv verges, pris le verge vi*s*. viii*d*.	xi£*i*. xiii*s*. iiii*d*.
Item, I autre pece d'Arras, q̃ comence l'estorie *Vessi une turnement comenser*, cont' viii verges de longur', et iiii verg' de large, en tout xxxii verges quarres, pris le verge ii*s*. vi*d*.	iiii£*i*.
Item, I autre pece d'Arras del fuyte, q̃ comence l'estorie, *Vessi coment le sole desir*, cont' xvii verges de longur', et v verges de large, en tout $\frac{\text{xx}}{\text{iiii}}$v verge', pris le verg' ii*s*. vi*d*.	x£*i*. xii*s*. vi*d*.
Item. Lite d'Arras d'or de Chessis, q̃ jadis estoit a Sr̃ d'Escrop, q̃ forfist a Roy ; le Celour cont' iiii verg' de longur', et iiii verges de large, en tout cont' xvi verges quarr' ; le Testour cont' iiii verges dĩ de longur', et iii verges iii quarter de large, en tout xvii verges quarres ; le Conterpoynt cont' vi verges de longur', et v verges dĩ de large, en tout xxxiii verges quarres. La somme en tout cont' lxvi verges quarres, pris le verge vi*s*. xix£*i*. xvi*s*. Item, iii curtyns de vert Tarteriħ raies, pris xxvi*s*. viii*d*.	xxi£*i*. ii*s*. viii*d*.

Item, 1 Tapite d'Arras, sauns or, q̃ comence en l'estorie *Vessi Amans*, cont' en longur' vii verg' iii quarter, et iiii verges de large, en tout xxxi verg' quarres. . . Item, 1 autre Tapite d'Arras, sauns or, q̃ comence en l'estorie *Vessy Pleasaunce*, cont' en longur' vi verges, et de large iiii verges, en tout xxiiii verges quarrés. . Item, 1 autre Tapite d'Arras, sauns or, q̃ istorie *D'une Dame* q̃ *Harpe ung note*, cont viii verges de longur', et iiii verges de large, en tout xxxii verg' quarres. . . Item, 1 autre pece d'Arras sauns ore, q̃ comence en l'estorie *Pur l'un 'autre recrere*, cont' en longure vii verg' dĩ et iiii verg' de large, en tout xxx verg' quarres. .	xxix£*i*. viii*s*.
Item, 1 autre pece d'Arras de Chessis, q̃ comence l'estorie, *Vessi amans en consolation*, cont' en longur' vii verg' dĩ et iiii verges de large, en tout xxx verges quarres. Summa en tout des ditz v Tapitz cont' cxlvii verges quarres, pris le verge iiii*s*.	xxix£*i*. viii*s*.
Item, 1 autre pece d'Arras d'or, q̃ comence l'estorie, *Que voet avoir certeyn conusans* cont' en longur' x verges iii quarter, et iiii verges dĩ de large, en tout xlviii verges i quarter dĩ. . . . . Item, 1 autre pece d'Arras d'or q̃ comence l'estorie, *Sy vees le Roy Charlemayn*, cont' en longur' xiiii verg' i quarter, et iiii verg' dĩ de large, en tout lxiii verg' dĩ quarter. . Item, 1 autre pece d'Arras d'or, q̃ comence l'estorie, *Vees le noble Duk Gloriant*, cont' en longur' xiii verg' i quarter et iiii verges dĩ de large, en tout lxiiii verges dĩ quarter ; cont' en tout les ditz iii Tapitz clxxvi. verg' dĩ dĩ quarter quarr', pris le verge xiii*s*. iiii*d*. . . .	cxvii£*i*. xv*s*.
Item, 1 autre pece d'Arras d'or, q̃ comence l'estorie, *Vessi Elkanus le noble*, cont' en longur' xvi verges, et iiii verg' de large, en tout lxiiii verges quarres, pris le verg' iii*s*. iiii*d*.	x£*i*. xiii*s*. iiii*d*.
Item, 1 pece d'Arras saunz ore, q̃ comence en l'estorie *Cesty Roys*, cont' ix verges dĩ de longur', et iii verg' i quarter de large, en tout xxx verges iii quarter dĩ quarr', le verg' iii*s*.	iiii£*i*. xii*s*. vii*d*. ob.
Item, 1 pece d'Arras saunz or, q̃ comence en l'estorie, *Vers l'Emperour*, cont' xv verg' dĩ de long', et iii verg' iii quarter de larg', en tout lviii verg' dĩ quarter quarr', le verg' ad iii*s*.	viii£*i*. xiii*s*. iiii*d*.
Item, 1 pece d'Arras d'or, q̃ comence en l'estorie, *Cristolfe teis de Dene*, cont' vii verg' iii quarter de long', et iii verg' i quarter de large, en tout xxv verges dĩ quarter quarr', le verge ad ix*s*.	xi£*i*. vi*s*. viii*d*. q.
Item, 1 pece d'Arras d'or de *Seint George*, q̃ comence en l'escriptur' des lettres d'or *Geaus est Agles*, ovec les *armes de Mons*r *de Gloucestr'*, cont' xi verg', de longur', et iiii verg' de large, en tout xliiii verges quarr', pris le verge x*s*.	xxii£*i*.

Item, 1 pece d'Arras et riche, q̃ comence en l'estorie, *coment Reynaut*, cont' xx verg' dĩ de longur', et iiii verg' iii quarter de larg', en tout $\overset{\text{xx}}{\overline{\text{iiii}}}$xvii verg' i quarter dĩ quarrez, le verge ad xiii*s*. iiii*d*.	lxiii*£i*. xviii*s*. iiii*d*.
Item, 1 autre riche pece d'Arras d'or, q̃ comence en lescriptur', *Chi comence l'estorie de Charle*, cont' xxviii verg' de longur' et iiii verg' dĩ de large, en tout cxxvi verg' quarr', pris le verg' xiii*s*. iiii*d*.	$\overset{\text{xx}}{\overline{\text{iiii}}}$iiii*£i*.
Item, 1 pece d'Arras d'or, de *les troys Royes de Coleyn*, q̃ comence en escriptur', *Chi est l'Eegle* cont' en longur' vii verg' iii quarterz et en large iii verg' i quarter dĩ, en tout xxvi verg' dĩ quarter quarr', pris le verg' v*s*.	vi*£i*. x*s*. vii*d*. ob.
Item, 1 autre pece d'Arras saunz or, q̃ comence en l'escriptur', *Vescy amoreux*, cont' xiiii verg' iii quarter de longur', et iii verg' iii quarter de large, en tout lv verg' ung quarter quarr', pris le verg' iii*s*. iiii*d*.	ix*£i*. iiii*s*. ii*d*.
Item, 1 autre pece d'Arras d'or, de *la Salutation de Nostre Dame*, cont' xii verg' de longur' et iii verg' iii quarter de large, en tout xlv verges quarr', pris le verge viii*s*.[1]	xviii*£i*.

In 1423, King Henry VI.'s tapestries were in the keeping of John Stout, serjeant.[2]

In Scotland the Regent, Robert, Duke of Albany, received in 1414 a gift from John the Fearless, of Burgundy, of a chamber of tapestries with *Figures of fine ladies and little children*, sent by the hands of the Earl of Bothwell, who was at the Burgundian Court. Tapestries were provided for the Scottish king in 1434, two being sent from Flanders. They bore the royal arms: "*Duabis tapetis cum armis domini regis*."[3] There is record of several royal payments to tapestry-makers or merchants. In 1436, to Egidio (Giles), arras-weaver at Bruges, the sum of £7 was paid. "Et Egidio tapisario fabricanti pannos de Attrabato apud Bruges, ut patet per literas domini regis sub signeto de precepto et indenturam ipsius Egidii de recepto ostensas super compotum, vii£ gr." etc.[4] Egidio Gremar of Arras received £6 10*s*. in 1435.[5] These names do not occur in any list of the weavers of Arras or Bruges, and it may be that the same individual is meant in both cases; the name Garnier or Gromier was a well-known one in Tournai in the second half of the fifteenth century. The tapestries belonging to the Crown are often referred to in the Scottish accounts, in connection with their reparation or lining, but more often still with regard to their being carried from one royal palace to another, such as:—"Item, to Dave Caldwell for the carrying west of the Arres claythis to Lithgow, x*s*. Item his awin (own) expencis, his chelde (man) and his horss, whan he caryit thaim west, and for vii eln of tartar(yn) to a trevass like as his bil beyris, xiii*l*. xiii*s*. iii*d*.[1]" These accounts are sometimes humorous, considering Scotland's proverbial lack of that quality, as in 1489, when the "horss" figures prominently in conveying the tapestries used at the reception of the Spanish ambassadors: "Item, til him, that he and his chelde and his horss spendit that tyme quhen thai brocht the Arress claythis, x*s*."[2]

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[1] *Rot. Parl.*, vol. iv., pp. 214–41.

[2] *Calendar of Patent Rolls*, Henry VI., vol. 1422–9, p. 64.

[3] *Exchequer Rolls of Scotland*, vol. iv, p. 680.

[4] *Exchequer Rolls of Scotland*, vol. iv, preface, cxlix., and p 678.

[5] Ibid. p. 620.

Every state ceremonial in Scotland is marked by items of a similar character, and by others incurred in hanging the tapestries: "For cordis and hakkis and ringis to hyng vp the clathis in Lythgow, x*s*."[3] These occur side by side with such quaint entries as: "For vi pirnis (reels) of gold to sew the Kingis sarkis, for ilk pirn vii*s*.—xlii*s*."[4]

In Edinburgh, in the year 1467, a regular weaver made his first recorded appearance. His name was John Dolas, designated on different occasions "Johannes Dolace, textori de arras, textori atripotenti, textori atrabatensi," etc. Between June 1, 1467, and July 26, 1468, he received the sum of £7 11*s*. 4*d*. for materials necessary to his art, "ad necessaria artis sue," and from that time until after the year 1486 he received fairly regularly a sum of money from the "Custumars" of woollen cloth in Edinburgh.[5] This fee from the customs sometimes took the form of an annuity, as in the case of Adam de Arus[6] who lived in Berwick at an earlier period. The fact that "Arras" was made by a Scotch weaver in Edinburgh in the second half of the fifteenth century holds out hope that patient investigation may lead to the discovery of other instances; had the weaver been a Fleming, it might have been simply a case of an emigrant trying his fortunes in the Scottish capital. A great many Flemish workmen who came to England in the time of Henry I. migrated later to Scotland, where they received every encouragement, and Scotland was always in closer relations with the Low Countries than was England.

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[1] *Accounts of the Lord High Treasurer of Scotland*, vol. i., p. 100.

[2] Ibid. p. 117.

[3] Ibid. p. 100.

[4] Ibid. p. 325.

[5] *Exchequer Rolls of Scotland*, vol. vii., p. 590, and vol. viii.

[6] Ibid. vol. i., p. 174, etc.

A maker and mender of tapestry is recorded in the person of Schir Johne of Kilgour of Dunblane, who, on March 30, 1497, received 40*s*. in part payment for mending the King's revin (torn) Arras cloths.[1] The year following he mended six Arras cloths, and made a cloth to hang above the altar at Stirling, for which he received £5,[2] a considerable sum at that time. In 1491 a coverlet was purchased for the bed of the young Prince (the Duke of Ross), costing £4,[3] and in 1496 several Arras "beds" and bedding were bought by Pait Gourlay for £24.[4]

To return to England. Edward IV. bought many tapestries, as the Issues of the Exchequer and the Privy Purse expenses of his time bear witness. In the eighth year of his reign he paid by the hands of Richard Willy for four pieces of Arras representing the *History of Nabugodonoser*; also for nine pieces of the *History of Alexander* with three valances for a bed; six pieces of Arras with a representation of the *Passion*; one piece of Arras of the *Judgment*; eighteen pieces of green velvet and twelve pieces of valence for the green bed. The price was paid to the said Richard, out of part of the fine of Sir Thomas Cook, knight, and amounted to no less than £984 8*s*. 8*d*.[5]

The Privy Purse expenses were considerable in the year 1480, and a good many tapestries were bought by the King. Many were furniture tapestries more than storiated, or the

[1] *Accounts of the Lord High Treasurer of Scotland*, vol. i., p. 327.

[2] Ibid. p. 386.

[3] Ibid. p. 195.

[4] Ibid. p. 276.

[5] Frederic Devon, *Issues of the Exchequer*, p. 29.

subject is not given in full. There were purchased from William Shuksburgh, merchant, of London :—

A counterpoynt of Arras silk with *Iamagery* conteignyng xix Fl. elles	lx*s*.
4 counterpoynts whereof 1 of Arras with *Imagery* without silk, oon other of green *verdour* with trees, oon other of white *verdour* with a scripture, and the iiiith of white *verdour* playn. Price of one with the other . .	xxii*s*. iiii*d*. each.
4 costerings of wool paled rede and blue with *rooses, sonnes, and crowns* in every pane	xii*£i*.

(It is probably one of the last mentioned that appears in the inventory of Henry VIII.'s effects as "one piece of Arras wrought with *roses and sones*, made in King Edward's tyme.")

cxlvi Flemish Elles of Arras called *buscage* ix pieces.
xlvi Flemish Elles of Arras also called *buscage* ii pieces.
Tapicery of wolle wroght called counterpoynts of divers sorts conteignyng ccxlvi Flemish Elles ix pieces.
Chamber of Tapicery white and green chekked cont $\frac{\text{xx}}{\text{iiii}}$xv Flemish Elles dĩ.
Two pieces of Arras of the *Story of Paris and Elyn.*[1]

There appears also, in these accounts of the Privy Purse, wages paid to "Taillours" mending Arras in the Great Wardrobe and lining verdures with busk. From very early times the Arras-mender was a member of the royal, princely, or noble household. Sometimes he is styled Arras-mender, sometimes "taillour," and occasionally "broderer of tapacery for amendynge of the Arasse." The Northumberland Household Book, containing the arrangements of the household of Henry Algernon Percy, fifth Earl of Northumberland (1477–1527), gives valuable details concerning the "Arras-mender to amend Arras ather Grome or Yoman." In the "Wagies accustommyde of my Lordes Hous" is the entry :—"Every Arrismendar if he be Yoman xxxiii*s*. iiii*d*. for his wagies and xx*s*. for fynding of al manar of stuf belonging to his facultie, except silke and golde. And if he be Grome xx*s*. for his wagies and xx*s*. for fynding of his stuf in like case." We find he is classed among the officers in the household not appointed to attend at a certain hour because of their business which they attend daily in their offices in the house. Where an Arras-mender was engaged temporarily the rate of pay was 6*d*. per day as :—

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[1] *Bibliothecae Harleianae*, No. 4780.

"Paid for v days work in amending Arras at vi*d*. the day," etc.[1]

In the year 1477 an order was given by a London merchant, John Pasmer, to a certain Gilles Van der Putte of Brussels, for a hanging representing the four *Evangelists* and some ecclesiastics with a richly ornamented tabernacle.[2] The Lord Chamberlain of England a year or so later received a present of valuable tapestries from Maximilian of Austria. They were of Bruges manufacture and comprised two pieces representing the *Emperor Maximilian* ; a chapel-hanging ; another of the *Three Kings* ; a small piece wrought with gold ; and a hanging of the *History of Absalom*. The cost of the whole was 1014 libries, 12 sous, Flemish.

Henry VII. made considerable additions to the royal collection of tapestries. He was at the beginning of his reign a lover of fine raiment, and made presents of fine materials to his favourites. He encouraged the cloth-making industry by grants and letters patent, as in 1487, when John de Salvo and Anthony Spynile, natives of England, were encouraged to introduce foreign cloth-makers and employ them in the industry in one or more parts of the kingdom.[3] In the Great Wardrobe Accounts dealing with the coronation there is evidence of enormous outlay in the purchase of the finest silks, velvets, etc., but only four new tapestries appear to have been acquired. In the ceremony, tapestry played a high part, and the accounts furnish amusing details of its hanging :—

> Item. To x men a day for hanging of Arras at Westminster at vi*d*.—v*s*. Item. c trasshes to take Arras iiii*d*. Item. For nedeles and threde to take Arras x*d*. Item. ii men to take upp harras in the Kinges Chambre and other places by the daye, vi*d*.—xii*d*.[4]

The King's Arras-maker was John Bakes, appointed under a writ of the Great Seal. He was paid xii*d.* a day during his lifetime, and in another document he is described as "John Bakes, maker and mender of cloths of Arras," and is allowed the sum of 4*d.* a year for the term of his life.[1]

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[1] *Antiquities of Hengrave*, p. 19.

[2] M. Wauters.

[3] Campbell, *Materials for a History of the Reign of Henry VII.*, vol. ii., p. 134.

[4] Ibid. pp. 25, 26.

Records tell of tapestries connected with the history of English monarchy. The *Quondam Kings of England,* the *Kings of England,* and the *History of King Richard,* are subjects of hangings belonging to Richard II. The will of Sir David Owen (1459–1542), natural son of Owen Tudor, husband of Queen Katherine, widow of Henry V., which is dated 1529, mentions five arras hangings with imagery of *King Henry V.*, *King Henry VI.*, the *Duke of Bedford,* the *Duke of Clarence,* and the *Duke of Gloucester*—sons of King Henry VI. The series may have been the property of Queen Katherine, passed to her husband, and then to Sir David Owen.[2] There is evidence in the subsequent inventories of Crown effects of two hangings of historical subjects made for Henry VII. The first is described in the inventory of Henry VIII.'s effects at Westminster in the charge of Sir Anthony Denny :—"One pece of Arras of the *Komyng into England of King Henrye the VII.* taking wt. th' one hande the crowne from King Richard the thirde, usurper of the same, and wt. th' other hand holding a roose crowned." At the sale of Charles I.'s effects it is stated to have measured 39 yards, and was purchased by Major Basse for £58 10*s.* The second tapestry, sold at the same time to the same client, realised £54. It represented the *Marriage of Prince Arthur* (eldest son of Henry VII.) to Katherine of Aragon, and there is an interesting footnote to Walpole's *Anecdotes of Painting* (Wornum's ed., 1849, vol. i., p. 288) regarding it. It was then extant in an abandoned house, formerly the late Lord Anson's, then a Catholic seminary, at Standon, near Puckeridge, Herts. The work was coarse, and the figures did not seem to have been portraits, but the habits were those of the period. The arrival of the Princess was pictured, while in one corner Henry VII. and

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[1] Campbell, *Materials for a History of the Reign of Henry VII.*, vol. ii., p. 405.

[2] Blaauw, W. Sussex Archaeological Society Publications, 1854, vol. vii., pp. 22–43.

Ferdinand of Spain were conferring amicably on a joint throne. It is interesting to compare that with an item in an inventory of the goods belonging to Sir Ralph Sadler at Stondon Lordship, Herts., in 1660, where, in the King's Chamber, "three pieces of flat-cap hangings of the story of the *Marriage of the Queen of Scotts*" were hung.[1] Was she Margaret, daughter of Henry VII., who married James IV. of Scotland in 1502? The Very Rev. Daniel Rock mentions a tapestry representing the *Marriage of Henry VII. and Elizabeth of York*—one of four pieces, of which two had been lost—as hanging in his time in a house in Cornwall. It was probably woven about 1490.[2] Gray, the poet, in one of his letters, writes of a tapestry in the Red Lion Inn, Newmarket, which contained a design of the *Marriage of Henry VII.* A tapestry portraying a betrothal or marriage hangs in the church of St. Michael, Lyme Regis, to which it was given in 1886. It is said to have been found under plaster in an old house in Somersetshire, and was purchased for £20. The subject has been given as the *Marriage of Prince Arthur*, eldest son of Henry VII., to Katherine of Aragon, and the border suggests a date in the first decade of the sixteenth century. In general character the hanging resembles the very important series that adorns the lodgings of the President of Magdalen College, Oxford. It was presented by Henry VII. to Dr. Mayhew, the then President, and contains a representation of the *Marriage of Prince Arthur*, presumably.[3] The hanging representing five royal coats of the *Arms of England and France*, within Garters on a ground sprinkled with flowers, the property of the Duke of Rutland, may belong to the series.

With these royal tapestries there may be associated a large hanging in St. Mary's Hall, Coventry, which exactly fits the space under the north window, and must have been woven for it. (See illustration.) Its history is unknown. The lower part has in the middle a standing figure of the Virgin, with supporting angels and the Apostles;

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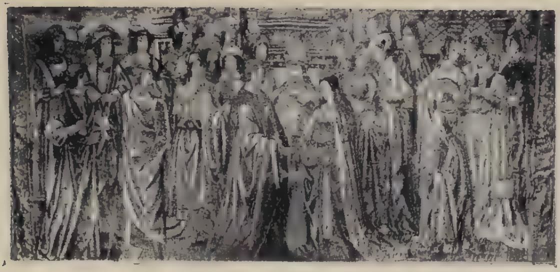
[1] *Sadler State Papers*, Appendix.

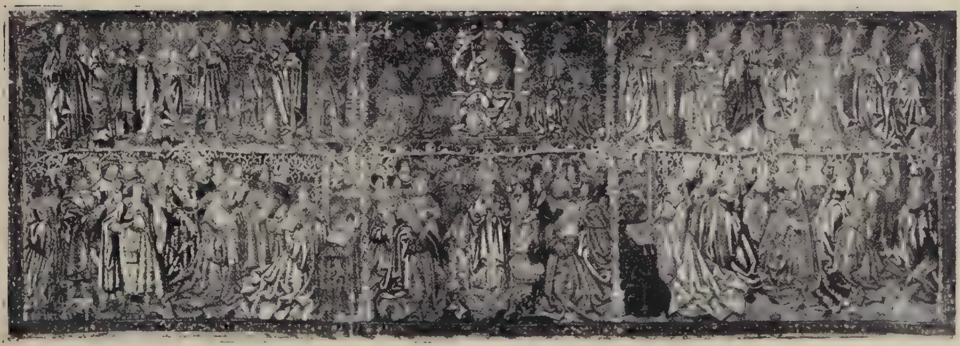
[2] *Textile Fabrics*, 1876, p. 96.

[3] Sir Herbert Warren, private letter, July 1, 1918.



The Marriage of Prince Arthur.

LYME REGIS CHURCH.



The Coventry Tapestry.

ST. MARY'S HALL, COVENTRY.

to the left is a kneeling king, accompanied by nobles and an ecclesiastic, in front of an openwork grille; on the right is a queen, followed by ladies. Pillars stretching to the top separate the sacred and secular subjects. The upper part is devoted to sacred subjects. Saintly women are woven to the right, saintly men to the left. The original subject between these groups has been cut out, and a piece of later work inserted—it represents "Justitia" enthroned. The first motive may have been the Trinity. The subject of the hanging has been given as Henry VI. and his Queen, but more likely it is Henry VII. and Elizabeth of York, and may be a record of some visit to Coventry. In the narrow floral borders are scrolls bearing isolated Gothic letters—perhaps a date, and may be intended for 1503.

The fragments of decorative tapestries belonging to Winchester College may have belonged to Henry VII.

King Henry had dealings with the greatest tapestry-weaver or merchant of his time, and a document shows that the latter had extended his sphere of business from the Continent to England. Pasquier Grenier or Gromier had supplied Philip the Good of Burgundy with many costly hangings; magnificent works they were, woven in gold, silver, silk and the finest wools. The last mention of him in Tournai is in 1472 (he died in 1496), but in 1486 he or his agent appear in England under the protection of the King. The document is dated September 22, 1486, and runs as follows:—"Safe conduct and protection to Paschal Grenier and John Grenier, merchants of the city of Tournais in France, and permission for them and their servants to bring into England 'pecias pannorum, clothes of Arras, tapysserie werk and carpets.'"[1]

This is the last record of Pasquier or Paschal Grenier as merchant. John, of the same name, may have been a brother or son of the old weaver, who was of advanced years. John Grenier appeared again in March 1488, when he was supplying his English customers with goods from his manufactory in Tournai. This is proved by a letter from King Henry to the Bishop of Exeter, Keeper of the Privy Seal :—

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[1] Campbell, *Materials for a History of the Reign of Henry VII.*, vol. ii., p. 281.

> Whereas we of late bought of John Grenier, of the town of Tournay, tapysser, two *awterclothes* and ix peces of clothes of Arras of *th'istorye of Troye*, for the which are graunted unto him that he therfor shuld paye no custume nor othre dueties ; we therefore wol and charge you that under oure prive seal beying in youre keping ye doo make oure several letters in due forme to be directed aswel unto the custumers of oure towne and port of Sandewiche, where the said clothes were discharged, willing and charging theym by the same utterly to acquitte and discharge the said John Grenier of alle suche custumes and othre dueties as might be due unto us for the said two *awterclothes* and xi peces of clothes of Arras as unto the treasourer and barons of oure Exchequier for to geve due allowaunce thereof unto the said custumers and aswel theym as the said John Grenier and alle other utterly discharge and acquitte for ever, etc.[1]

The *Destruction of Troy* mentioned above was of the same design as the set of that subject commissioned from the Greniers in 1472 and those at Issoire and other places. The *Wars of Troy*, treated herein as French tapestry, consists of about eleven pieces, belonging to this period, perhaps about 1470, and emanated from the workshops of Tournai. The town was really French until the sixteenth century, although surrounded by Burgundian possessions, and therefore the French influence would be probably stronger there than in towns such as Brussels.

An item of royal expenditure in May 1488 was the sum of £180 16*s*. 4*d*., " by the hands of a certain merchant of Tournay."[2]

The history of Henry VIII.'s *Destruction of Troy* is typical of tapestries of the period. The series was 16 ft. high, and large tapestries were more liable to mutilation than smaller ones. It hung at Windsor, was repaired by Henry VIII.'s chief arras-worker, John Mustinge of Enghien,[3] and appears in the 1549 inventory of the Windsor wardrobe.[4] In the following century it was mentioned as one of the sets in the list of

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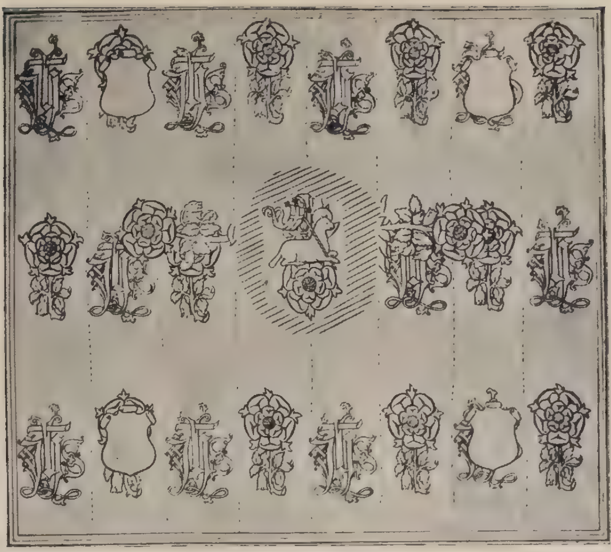
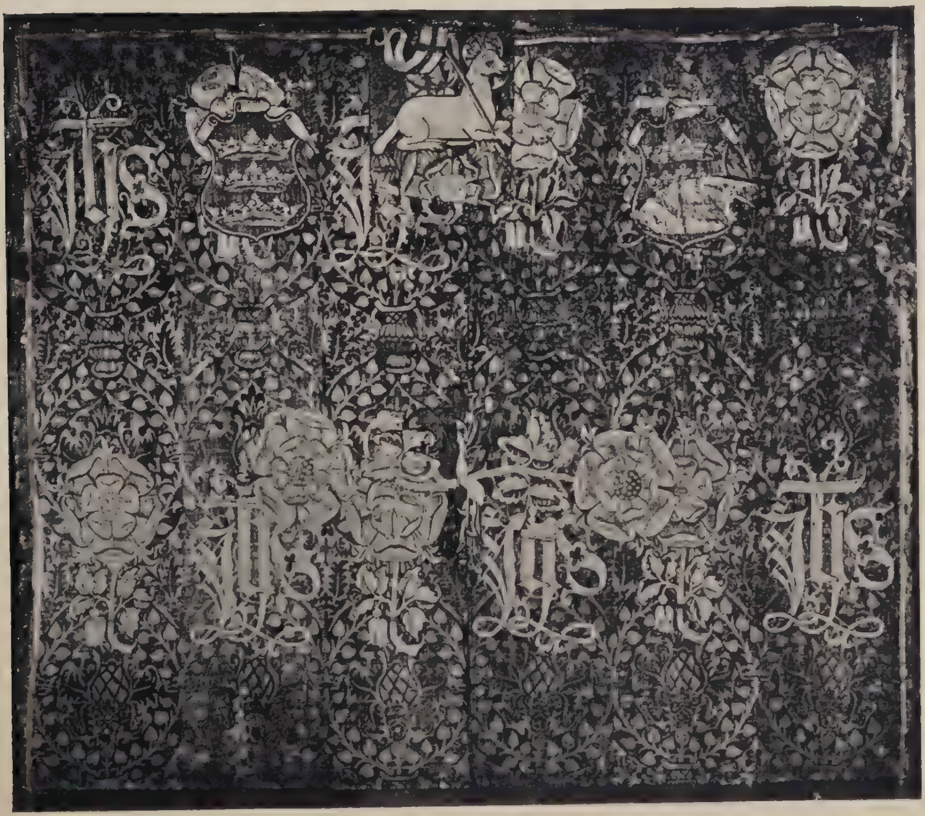
[1] Campbell, *Materials for a History of the Reign of Henry VII.*, vol. ii., p. 281.

[2] Ibid. p. 485. Henry VII. patronised London tapestry-dealers ; in 1488 he bought four pieces of arras from Wm. Horwell, of London, for £40 3*s*. 6*d*. The accounts of the Great Wardrobe in 1498 show purchases of 15 counterpoints of tapestry, nine counterpoints of verdure, and a great many ells of " arras of Flanders."

[3] Wardrobe Accounts in the Record Office.

[4] *Bibl. Harl.*, 1419, f. 299 d.





1. *Drawing showing Original Distribution of the Devices, etc., on the Chapel-hanging at Winchester College.*

2. *The Tapestry before Restoration.* English Design, late 15th Century.

By permission of the Warden and Fellows.

"Goods unsold" on the death of Charles I., and was valued at £366 8*s*. It was reserved for the service of the Protector, and one piece may have been cut in two, as twelve are noted.[1] In the 1688 inventory, six pieces are specified at Windsor.[2] They appear in the Removing Wardrobe at Whitehall in 1695[3], and it is probably this series, "6 piecis Called Troy," which was cleaned and repaired for the Committee Room of the House of Commons in 1713.[4]

An artist writing in the *Gentleman's Magazine*, August 20, 1799, drew attention to the great value of the old tapestries in the Painted Chamber, Westminster, measuring 140 ft. long by 16 ft. high, of the *Great History of Troy*, in five panels. He was Mr. J. Carter, architect, and he made sketches of the scenes in pen-and-ink and watercolour. These were sold in the Gardner collection at Sotheby's in 1924, and subsequently were presented to the Victoria and Albert Museum. In the main, they correspond to the small designs of the *History of Troy* in the Louvre, and kindred tapestries. The Royal Academy was anxious to acquire the tapestry in December 1799, and referred it to their next meeting, but nothing came of it.[5] The tapestries were taken down from the walls in the year following. Twenty years after, a Mr. Charles Yarnold, of Great St. Helens, London, became their owner for £10. Since then their whereabouts remains unknown.

Winchester College possesses some fragments of tapestries woven in the second half of the fifteenth century. Two of these are figured with scenes from the *History of King David*, woven probably in Flanders about 1470. The most interesting fragments are four pieces of a large hanging of ecclesiastical character, which when complete measured about 12 ft. by 10. The design consists of a series of eight vertical strips, or "pales," of alternate blue and red: these were ornamented with a diaper of fifteenth-century pattern. Upon this field are disposed three horizontal series of eight emblems. On the top row are white roses alternated with the sacred monogram in golden colour. On the second and seventh devices, shields of arms are superimposed—the ground azure, with three golden crowns one above another—the traditional arms of Belinus, King of Britain and reputed ancestor of the Tudor family. The second row of devices consists of the same monogram, alternating with red and red and white roses. In the centre of this series is the Agnus Dei, with two sprays of roses springing almost horizontally to the left and right, while the Lamb rests on a red rose. The lowest series of devices is similar to that at the top, but of the third series only one of the monograms has been preserved. There is no record of how the tapestry came to Winchester College, but it is specified in two inventories. The *Devices* are those of *Henry VII.*

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[1] *Bibl. Harl.*, 1419, f. 299.

[2] Ibid. 4898, f. 184.

[3] The Lord Chamberlain's Books, No. 5/67: Removing Wardrobe.

[4] Ibid. No. 2/447, No. of a/c. 58.

[5] *Joseph Farringdon's Diary*, 1799.

1604. *Item* one peece of old Arras paned with *crosses* (*sic*) *and Crownes &* vi peeces of new. . . .
1619. *Item* a large peece of Arras wrote with *roses and crownes* . . . .[1]

This tapestry is the oldest survivor of a kind of hanging common in inventories, but very rarely met with. The narrow horizontal strips ornamented with *the devices of King Henry VIII.*, at Hampton Court, have a close affinity to the Winchester tapestry in many ways, and both appear to be of English workmanship. The lettering of the monogram in the latter is in the manner of English scribes of Henry VII.'s time, and the treatment of the roses is characteristic of English embroidery, as also is the superimposition of one emblem by another.

The finest tapestries of the fifteenth century in England are those in Hardwicke Hall, belonging to the Duke of Devonshire, K.G. Fragments of four large hangings were discovered some years ago, and collated under the supervision of Sir C. Burdon Clarke, C.I.E., Director of the Victoria and Albert Museum. It was found that they represented four large tapestries, which were restored and are now hung at Chatsworth House, Derbyshire. They are of very great size, the

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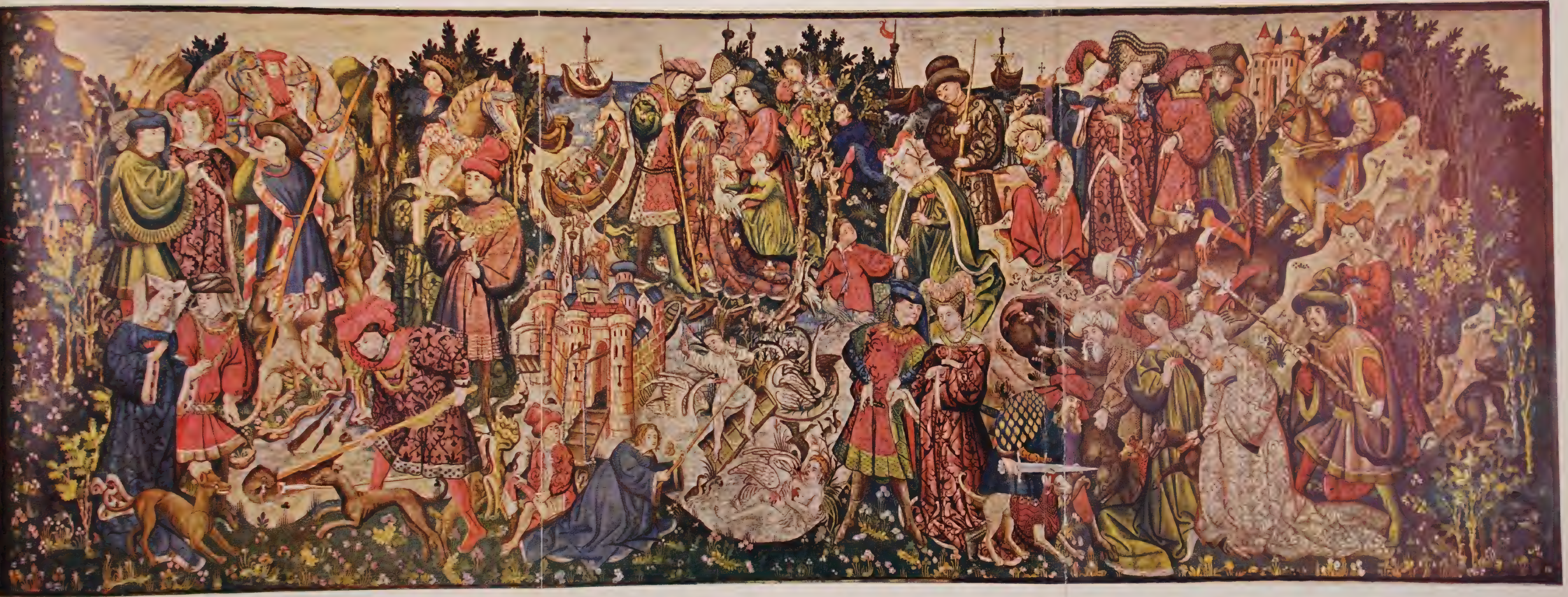
[1] Herbert Chitty, *The Winchester College Tapestries*, 1912.



The Hunting Tapestries

Formerly at Hardwicke Hall, Derbyshire, the property of the Duke of Devonshire. Now at Chatsworth. First of the Series.

Reproduced from a Water-colour Drawing by W. G. Thomson.

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largest measuring 37 ft. wide by 14 ft. high, the others slightly less; all are illustrative of hunting.

In the first the horizon is very high, with distant glimpses of the sea and ships. Towards the centre of the panel a river flows into the sea, and numerous ships and boats are ascending, one of which displays a curious yellow flag with a red cross. Nearer, a boat is being rowed up stream, and in the stern of the vessel a quaint canopy or tent shelters an individual in Oriental garb. A castle stands in the middle of the river some distance inland, and towards it the boats are hastening, one being already at anchor on the far side. The castle is in ridiculous proportion to the figures, and is of the same scale as the buildings more distant still. The river which surrounds the castle rises on the extreme left of the panel, where there is a representation of otter-spearing.

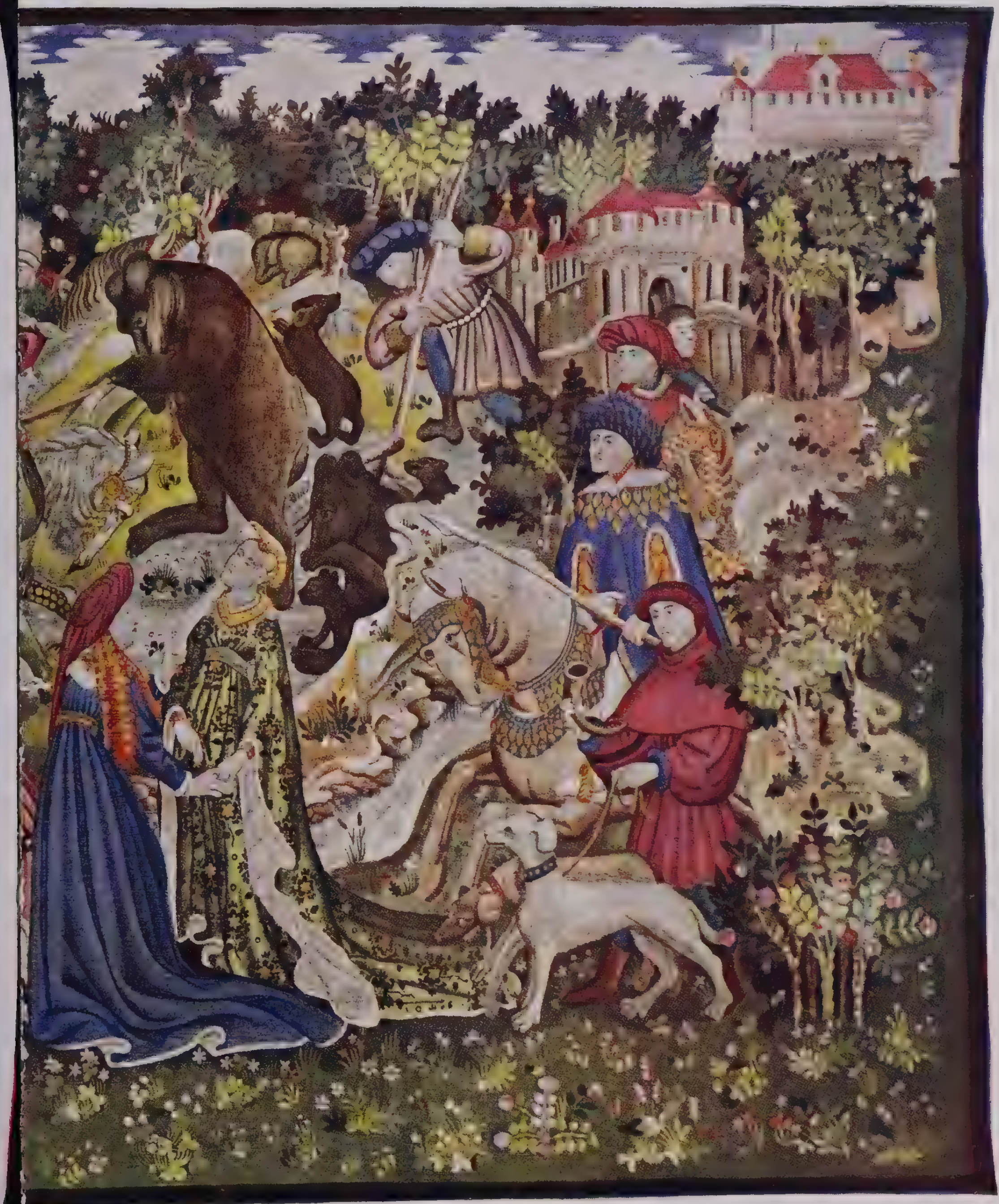
In the foreground, standing on the river bank, a richly attired nobleman thrusts a double-pronged spear into the otter, which with another spear imbedded in him turns fiercely on this new weapon. On the opposite bank stands the master of the hunt. He wears a blue sleeveless robe, bordered by a band of alternate red and white squares, on which floral sprays are embroidered. He is winding his horn, sounding the "Mort," for in his left hand rests a long spear, from the point of which an otter is pendent, while a pack of yelping dogs is congregated below. To the left are groups of lords and ladies, whose figures are relieved by a background of exquisitely rendered foliage, consisting of holly, oak, and a shrub with rounded leaves. A little nearer the centre of the panel a man is carrying a ferret, and a lady in a green dress is talking to him. Below in the foreground is a hollow tree-stump, and on the top are five or six pegs which may have sustained a net, such as is used in rabbit-hunting with ferrets.

The central portion is occupied by water-fowling. In the castle moat a swan's nest full of cygnets has been assailed by boys, who have placed a clumsy ladder against it. The parent birds have attacked them, and while one boy struggles with a swan in the water the other is being pushed off the ladder by the second bird. In the foreground a youth removes his stockings to go to the rescue, while a woman is vigorously beating the swans with a long stick. Beyond the castle two boys are despoiling a heron's nest in a tree, while a female attendant presents one of the brood to a noble lord and lady. Another lady is represented in the act of killing one of the birds with a small baton.

It is in the bear-hunt, on the right, that the interest is greatest. The central figure is the bear, which stands over a man. This individual lies on his back, his legs almost encircling the brute. He has thrust his scimitar completely through the animal, the point projecting several inches. The sport is taken part in by two Saracens above. They are mounted on camels, and have been throwing javelins, one of which is imbedded in the flank of the bear. One of the Orientals wears a chequered dress of woven cord, strong as armour, over which is a bright blue, sleeveless hunting-robe ; he wears a turban and rides barefooted. In the foreground another hunter menaces the bear with a long spear, while on the extreme right a poor little bear-cub is shuffling off in clumsy haste, looking backwards at the combat with alarm and dismay. Towards the left a hunter drags the cubs from their den in the rock, and another Saracen stabs them with a sword. Three noble ladies look on the scene with great interest, while an Eastern lady seated on the rocks above is hurling chalk-flints at the bear. Near her, noble lords and ladies, clad in the height of fashion, look down at the sport.

The second tapestry is devoted to representations of the hunts of the bear and wild boar. The landscape is the border of a forest, with rocks protruding through the green flowery sward. The narrow strip of sky is cloudy for the greater part, but on the right the cloud layers are broken by a deep rich blue, that becomes paler and more naturalistic towards the left. A continuous belt of foliage stretches across the sky-line, except on the extreme left and right, where there are castellated buildings. It is better in the interest of clearness to describe this tapestry by beginning on the right.

The upper corner contains two castles, and from the lower



e Series.

one, situated on the edge of the forest, a party of hunters has descended into the foreground, and is attended by a huntsman on foot. To the left are two ladies, one wearing a green dress with rich floral pattern. Above these figures an attendant dislodges a family of bears from their rocky den, while one of its members is seen beating an undignified retreat in the distance. The cubs are drawn with exquisite skill. A knight mounted on a grey charger rides full tilt at one of the adult bears, and has transfixed it with his lance, which has broken in the operation. In the second scene of the bear-hunt a sanguinary combat is in progress. Although its chest be penetrated by the broken spear, the bear is full of fight, savagely clawing and worrying a poor dog that has fallen into its clutches, while a hunter endeavours to give the *coup-de-grâce* by means of a sword-thrust at close quarters.

The boar-hunt is introduced by a picture of the animal seated on its haunches. Two dogs attack it in front, and in the rear a hunter endeavours to drive it from cover. In the next scene the boar is a captive led to the slaughter, and the manner of its doing reveals the high training those hunting dogs must have undergone. The prisoner is helpless; his ears are firmly grasped by a dog on either side, while a third from behind urges him on to meet the ready spear of a sportsman in the foreground. Above this scene a lady appears accompanied by two noblemen, all clad in magnificent costume. In the lower corner the dead body of the boar is being disposed of; two huntsmen are about to lift it to the packsaddle of a led horse. Other figures complete the boar-hunt, and to it probably belongs the group of figures in the foreground near the middle of the tapestry, where a brook is spanned by a tiny foot-bridge. A young nobleman stands on the farther side, holding in one hand a dog-cord, with the other he grasps an article resembling a small loaf of bread. There is a curious device on his left shoulder and sleeve—a cloud shedding drops of rain or tears. A lady accompanies him: the enormous head-gear and the rich blue dress, with its golden-coloured inscription " Monte le désire," make this figure the most interesting in the tapestry. Following her is a second lady, clad in a magnificent ermine-lined red robe. Another figure, that of a kneeling huntsman, bears the device "A. H." with a floral spray.

The third panel has for subject a nobleman and a lady—whose dress is patterned with marguerites, while her horse trappings are decorated with letters M—engaged in falconry. In the later episodes shown in the tapestry they are shown riding on the same horse, and they probably represent Henry VI. and Marguerite of Anjou. The flight of the falcon, its swoop down on the wild-fowl, the display of the lure and its recovery, are depicted amid accessory scenes of great beauty—a maid spinning by a water-mill and a boy fishing in the mill-stream, a peasant piping to his kine, and a shepherdess with her flock in the meadow. The fourth panel continues the subject of falconry in its upper portion; the lower is devoted to the hunt of the deer, and shows a fine central group of dogs at the quarry, while there is a different view of the old mill, where a swain woos the spinning-maid under the scowls of the miller, and a lady plies a fishing-rod by the stream.

The Western costumes in these tapestries belong to the early fifteenth-century period. Some of the ladies wear magnificent floriated head-dresses. These, descending lower in front than at the sides, leave part of the hair exposed, and this dressed in a peculiar horn-shape is in nearly every case netted, while one of the figures wearing no head-dress has the hair covered with a network of jewels and pearls. The head-dresses have rich patterns of simple design, generally worked in a darker shade of the local colour. In the bear-hunt the coat or protection worn by the fighting dogs is curious, but similar articles occur in later tapestries.

The plant form is simple in execution, but extremely beautiful in effect. There is little of the ordinary conventional rendering in form or colour. The weaver simply ignored any detail that might cramp his treatment or injure the breadth of effect. The result is that we have the free growth and habit of the holly, oak, orange and other branches.

Mass treatment is rigidly adhered to, no outline being used. A yellow leaf is relieved by a light green one, the light green by a darker green, the darker green by a very dark blue, and the dark blue by a brown leaf which has the effect of uniting the whole tree with the ground. To such an extent is this simplicity carried that in most of the leaves the mid-rib only is indicated. The tree trunks are gnarled, the colours being grey, yellow, and brown ; but when the background is dark brown they are executed in the most vivid colours, crimson shaded with blue, and green with crimson—a very rich effect, and, strange to say, unobtrusive, though very powerful and impressive.

The technique in rendering flesh is remarkable. The half-tones of the faces are bluish or greenish grey ; the high lights, skin-colour ; the cheeks, carnation ; the upper lip, crimson, deftly shaded with darker tone ; the lower lip paler crimson, with a broad high-light. The nostrils, orifices of the ears, and the eyebrows are of brownish tint, while the outline of the nose is generally brown but occasionally red. The eyes show the pupil, the blue or brown iris with its outer ring, and the white part of the eyeball, often the lightest spot in the face. The hands in general exhibit the same careful and systematic method of treatment as the faces. Of human hair there is but little to be seen, but the manes of the horses are rendered in two shades of grey, warm and cold, and a brown, supplemented sometimes by a tawny hue.

The tapestries are wool throughout, and the texture is about fifteen warp threads in the space of one inch. In the front the colours have faded ; a warm red has turned creamy white, brilliant crimsons are now faint pinks, ultramarine has become pearly blue, the greens have lost their yellow ingredient, and in the sky a faint blue was once indigo. For the reproductions the colours were copied from the back, where they yet retain much of their pristine splendour.

From a careful comparison of the characteristic treatment of these tapestries and others of known Flemish origin there is little doubt but that they were made in Arras or Tournai about the middle of the fifteenth century, probably from cartoons inspired by illuminations of hunting-scenes by a French artist, such as the painter of the illuminations in the hunting-book of Gaston de Foix.

There used to hang in a bedroom in Appleby Castle, Westmorland, an armorial tapestry of great interest, which was woven about 1487. The ground was dark blue, and upon it were small flowers in great profusion as a setting for the *Arms of Lord Dynham,* who was a seafarer—gules, four fusils ermine in fess, with mantling covered with ermine spots between two bucks proper as supporters and surmounted by an ermine arising from a chapeau ermine as crest. Above are two shields: the dexter, surrounded by a garter, repeats the former coat; the sinister is the same impaled with gules, three arches, the two upper conjoined, argent. In the upper part of the hanging is the device of the top of a man-of-war of the period—the top is erased, passing through a basket-shaped projection containing five spears or arrows with their points upwards at the dexter side of the mast, from which a streamer, with the cross of St. George, of two tails—the upper gules, the lower argent—is flying. The tapestry was probably woven in celebration of his becoming a Knight of the Garter in 1487. He died in 1501.[1]

In English life in the fifteenth century the importance of tapestry is impossible of overestimation. It was used for furnishings in everyday life, and for indoor and outdoor decorations on occasions of festivity, pomp or ceremony. The entrance of Elizabeth, Queen of Henry VII., into London was a brilliant spectacle, as the old historian describes it:—"Al the strets ther, whiche she shulde passe bye wer clenly dressed and besene with cloth of Tappestrye and Arras; and some streetes as Chepe, hanged with riche clothes of golde, velvettes and silkes." There is a fine description of a set of tapestries as seen in position at this period, in a poem by Henry Bradshaw, who died in 1513. The poem is published in Warton's *English Poetry,* and is entitled "The Life of St. Werburgh," and the description in question is part of that of the feast given by Ulfer, King of Mercia, in the hall of the abbey of Ely, on the occasion of his daughter St. Werburgh taking the veil.

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[1] *Archaelogia Aeliana,* vol. vii., p. 205.

1

Clothes of golde and arras were hanged in the hall,
Depainted with pyctures, and hystoryes manyfolde,
Well wroughte and craftely with precious stones all
Glyterynge as Phebus, and the beaten golde,
Lyke an earthly paradyse, pleasaunt to beholde;
As for the sayd moynes, was not them amonge
But prayenge in her cell—as done all novice yonge.

2

The story of Adam, there was goodly wrought,
And of his wyfe Eve, bytwene them the serpent,
How they were deceyved, and to theyr peynes brought:
There was Cayn and Abell, offeryng theyr present,
The Sacryfyce of Abell, accepte ful evydent:
Tuball and Tubalcain were purtrayed in that place
The inventours of musyke, and crafte, by great grace.

3

Noe and his schyppe was made there curyously,
Sendynge forthe a raven, whiche never came again;
And how the dove returned, with a braunche hastely
A token of comforte and peace, to man certeyne:
Abraham there was, standing upon the mount playne
To offer in sacrifice, Isaac his dere sone,
And how the shepe for hym was offered in oblacyon.

4

The twelve sons of Jacob, there were in purtrayture
And how into Egypt, yonge Joseph was solde,
There was imprisoned, by a false conjectour,
After in all Egypte, was ruler (as is tolde),
There was in pycture, Moyses wyse and bolde,
Our Lorde apperynge, in bushe flammynge as fyre
And nothing thereof brent, lefe, tree nor spyre.

5

The ten plagues of Egypt, were well embost
The chyldren of Israel, passyng the reed see,
Kyng Pharoo drowned, with all his proude hoost,
And how the two tables at the mounte Synaye
Were gyven to Moyses, and ho soon to idolatry
The people were prone, and punyshed were therefore;
How Datan and Abyron were full youre, (burnt.)

6

Duke Josue was joyned, after them in pycture,
Ledynge the Isrehelytes to the land of promyssyon,
And how the said land was divided by mesure
To the people of God, by equall sundry porcyon :
The judges and bysshops were there every chone,
Theyr noble actes and Tryumphes marcyall,
Freshly were browdred in these clothes royall.

7

Nexte to the greate lorde, appered fayre and bryght
Kynge Saull and David, and prudent Solomon,
Reboas succeedynge whiche soone lost his myght,
And so to the Machabees, and divers other nacyon,
The good Kynge Esechyas and his generacyon,
All these sayd storyes, so rychely done and wrought,
Belonging to king Wulfer, agayn that tyme were brought.

8

But over the hye desse, in the pryncypall place
Where the sayd thre kynges sate crowned all,
The best hallynge hanged, as reason was,
Whereon were wrought the ix orders angelicall.
Dyvyded in thre ierarchyses, not cessynge to call
Sanctus, Sanctus, Sanctus, blessed be the Trynite
Dominus, Deus Sabaoth, thre persons in one deyte.

9

Next in order (en)suynge, sette in goodly purtrayture
Was our blessed Lady, flowre of femynyte,
With the twelve apostles, echone in his figure,
And the four Evangelystes, wrought most curyously ;
Also the Dyscyples of Christ in theyr degre
Prechynge and techynge, unto every nacyon
The faythtes of holy chyrche, for their salvacyon.

10

Martyrs then folowed, right manifolde :
The holy Innocentes, whom Herode had slayne,
Blessed Saynt Stephen, the prothomartyr truly,
Saynt Laurence, Saynt Vincent, sufferynge great payne ;
With many other mo, than here ben now certayne,
Of which sayd Martyrs exsample we may take,
Paycence to observe, in herte, for Chrystes sake.

11

Confessours approched, right convenient,
Fressely embrodred in ryche tysshewe and fyne ;
Saynt Nycholas, Saynt Benedycte and his covent,
Saynt Jerom, Basylyus and Saynt Augustine,
Gregory the great Doctour, Ambrose, and Saynt Martyne :
All these were sette in goodly purtrayture,
Them to beholde was a heavenly pleasure.

12

Vyrgyns them folowed, crowned with the lyly,
Among whome our lady chefe president was ;
Some crowned with rooses for their great vyctory ;
Saynt Katheryne, Saynt Margerette, S. Agathas
Saynt Cycyly, S. Agnes, and S. Charytas,
Saynt Lucye, S. Wenefryde and Saint Apolyn ;
All these were brothered, the clothes of gold within.

13

Upon the other syde of the hall sette were
Noble auncyent storye, how the stronge Sampson
Subdued his enemyes by his myghty power ;
Of Hector of Troye, slayne by false treason ;
Of noble Arthur, kynge of this regyon.
With many other mo, which it is to longe
Playnly to expresse this tyme you amonge.

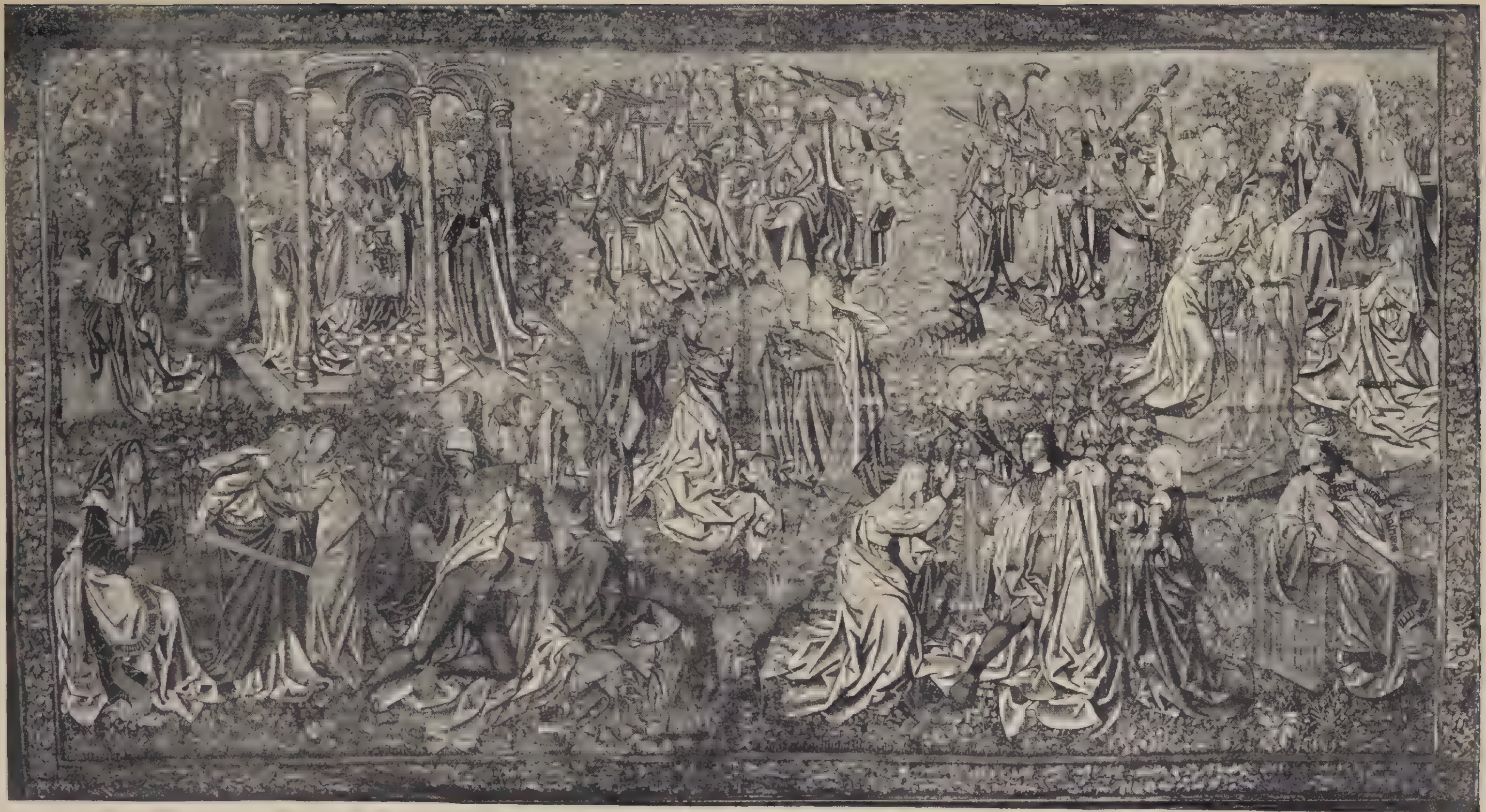
CHAPTER IX

15TH AND EARLY 16TH CENTURY TAPESTRIES

THE most prominent characteristic of early hangings is extreme length in proportion to height. The examples at Halberstadt and the *Apocalypse* of Angers, both woven prior to 1400, bear this out, while a parallel example may be found in the embroidery of Bayeux. They consist of a series of scenes treated with equal importance, so that concealment of one episode does not destroy the general effect of the hanging. They were pieces of furniture pure and simple, and far removed from pictures in wool and silk. There is, generally speaking, no running ornamental border round the whole, but each scene is divided from its neighbour by an architectural feature. The *Apocalypse* has something approaching to a border in the continuous row of angels and clouds at the top and the strip of flowery meadow at the foot; but these, as one critic has observed, may have been used to demonstrate that the scenes between were prophetic, and that their place was between the heavens and the earth, the sky above, the earth below. The illuminated devotional books with their simple compositions gave the inspiration.

The fifteenth-century style is less constrained than this, and, as time goes on, figures become more numerous in the composition, until in the end of the century they are mingled in "sweet confusion." The influence of the painter of larger pictures overcomes that of the illuminator, and supplants it. It appears to have been an influence merely; for the tendency to attribute the composition of certain tapestries to the Van Eycks, Roger Van der Weyden, and other masters of the Flemish school, although very plausible, has no foundation in fact, and it is generally tapestries woven sixty or seventy years after the deaths of these masters that are accredited to their design. Exception may be made in the case of the Berne Tapestries, which agree with descriptions of painted cloths by Van der Weyden.

Taking some of the tapestries at Berne and the series in Hardwicke Hall, with other notable specimens, as examples, we may point out characteristics common to all and which do not exist in tapestries woven in the latter years of the century. The length of the early fifteenth-century tapestry is greatly in excess of height. The composition is neither dramatic, nor is it formal. A recurring feature is the band of foliage breaking into the sky. All incidents are nearly of equal importance in effect. Suppose a row of men stood in front of the first Hardwicke hanging, the upper part of it would clearly show the subjects: bear-hunting, fowling, and otter-spearing. The treatment of flesh is remarkable in these early tapestries, insomuch that green-and-blue-greys are used as in modern painting in the half-shadows under the eyebrows, nose and lips, between the ear and cheek, and on the forehead. The eyelids, cheeks, upper chin, part of the nose and temples are flesh-colour, while the lips and part of the cheek are crimson and carnation. The eyes are broadly treated, showing cornea, iris and pupil, while the nostrils, ear cavities, etc., are brown. Hair is simply treated, in two shades of grey or brown. The treatment of foliage is distinct from that of a later period. The leaves are rendered in mass, no outline is used, a lighter or darker tone of the background gives relief. Water is treated in a realistic way in places, and side by side with this an entirely conventional form of wave or ripple occurs. The same remark applies to the narrow strip of sky seen in these tapestries, but the clouds are more of natural form than of conventional. The foreground is a meadow with flowers, broadly but not finely rendered. The dress patterns are large in scale, and mostly conventional.



The Seven Deadly Sins.

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HAMPTON COURT PALACE.

The tapestry of the *Crucifixion*, in the cathedral, Saragossa, one of the most impressive of all tapestries, is in this style; that of the *Passion* has each scene framed in architecture, and, with its edging of verdure, cliffs, and sky, suggests a development of the plan of the *Apocalypse* at Angers.

A hanging, important on account of its date and associations, belongs to the Vintners' Company, London. The subjects are *St. Martin* dividing his cloak with the beggar, and *St. Dunstan*, when celebrating the mass, surprised on seeing a company of angels singing the Kyrie. St. Martin is the patron saint of the Vintners, and the tapestry is said to have been displayed by his altar in Canterbury Cathedral. It was woven in 1466.

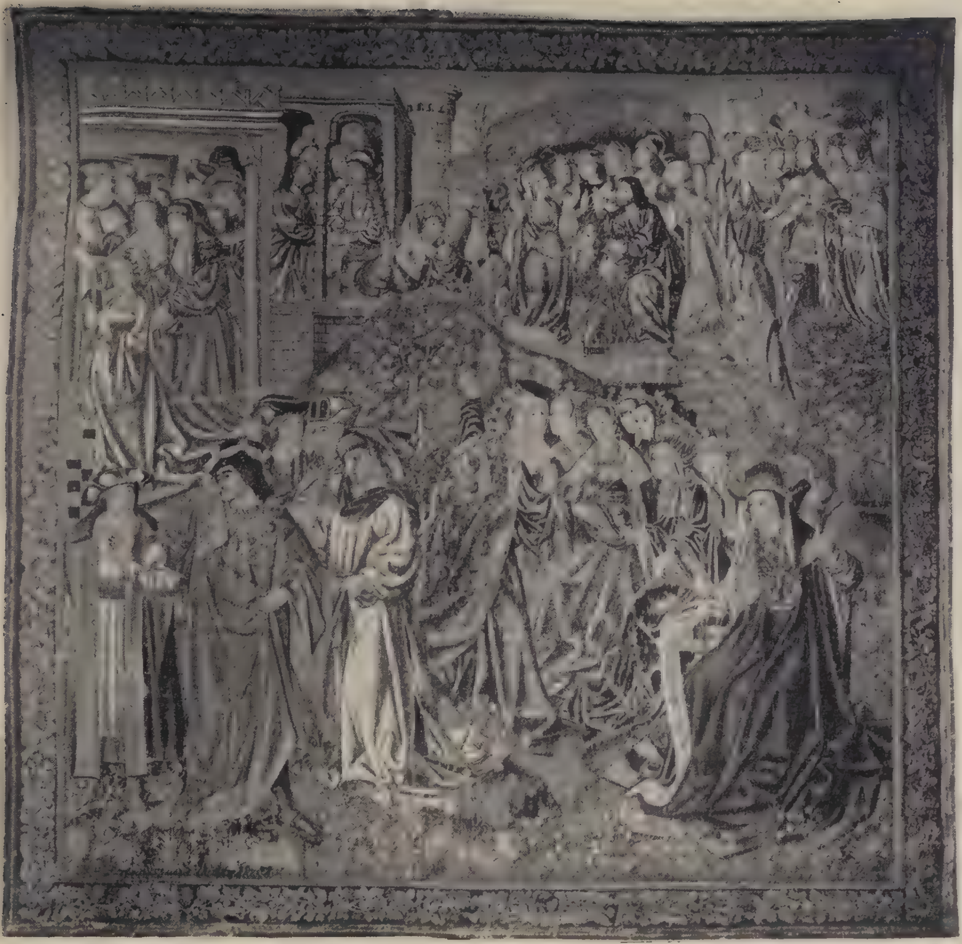
Some unusual types of composition are seen in existing tapestries, such as the Winchester pieces. Another instance of the "paled" background occurs in three hangings, formerly in the Sigismond Bardic collection but now in the Metropolitan Museum, New York. The pales are white, green, and red, and upon them are branches of roses. On this background appear lords and ladies, a pair of whom pass a hat, containing a rose, between them. The most distinctive composition is the *parc aux cerfs*. The oldest example is in the Rouen Museum. The circular paling contains a winged stag, who supports a standard bearing St. Michael killing the dragon, while two stags, with crowns round their necks, face the first; there is an inscription in a banderole. Over their heads are the arms of France and inscriptions. A jousting-shield with the three fleurs-de-lis of France faced by two lions is placed outside the enclosure, with trees and rose-bushes, rocks, a ship, sea, and castles. Part of a tapestry of the same kind still is extant at Hardwicke Hall, Derbyshire, and shows a hurdle fence with two fauns inside, and a lion couchant and langued, while a pair of *parcs* are in Chilham Castle, Kent, and date about 1500. They are remarkable for the scenes of country life and quaint legends outside the enclosure. In February 1924, a later example of a *parc* in a humbler fashion came up for auction at Sotheby's, London, and was sold for £410.

To the second half of the fifteenth century belong the somewhat confused compositions of the school of tapestries represented by the *Destruction of Troy*, the *Siege of Jerusalem by Titus*, at Saumur, the *Romaunt of the Rose* in Skipton Castle, and others.

A distinct change of style begins in the second half of the century, about 1475. The composition becomes more orderly, and consists of groups of figures, separated more or less by foliage or landscape. The groups are generally arranged so as to be read in two horizontal series, one above the other, as in the tapestry of the *Seven Deadly Sins* at Hampton Court. These groups are of nearly equal importance, although in some cases the upper figures are smaller. The foliage has changed in character, outline is more in use, and the individual leaves are shaded more or less. The treatment of flesh has lost its painter-like method, and is of browner tint throughout. The flowery meadows of the earlier period have developed into beds of exquisite flowers, rendered with unexampled freedom, truth to natural growth, and delicacy. A new decorative feature makes its appearance: this is a surrounding band or border, generally of naturally disposed flowers, with little difference between them and those of the foreground.

After 1500 a new element comes into the design. The composition tends more to general effect, and a straining towards dramatic force begins to be felt. This is most apparent in the set representing the *Triumphs of Petrarch*, one of which is dated 1507. It gives a foretaste of the radical change of style in 1515 and onwards by which a complete revolution in design was effected.

Tapestries of the first half of the fifteenth century are rare, but of the last quarter of the century a great many exist, and as the style continued to be much the same in character till about 1507, it is impossible to differentiate a late fifteenth-century hanging from one made in the early years of the sixteenth. In the Great Watching Chamber in Hampton Court Palace there are four specimens of the highest value, designed probably about 1480, and executed



The Seven Deadly Sins.

Copyright of the King.

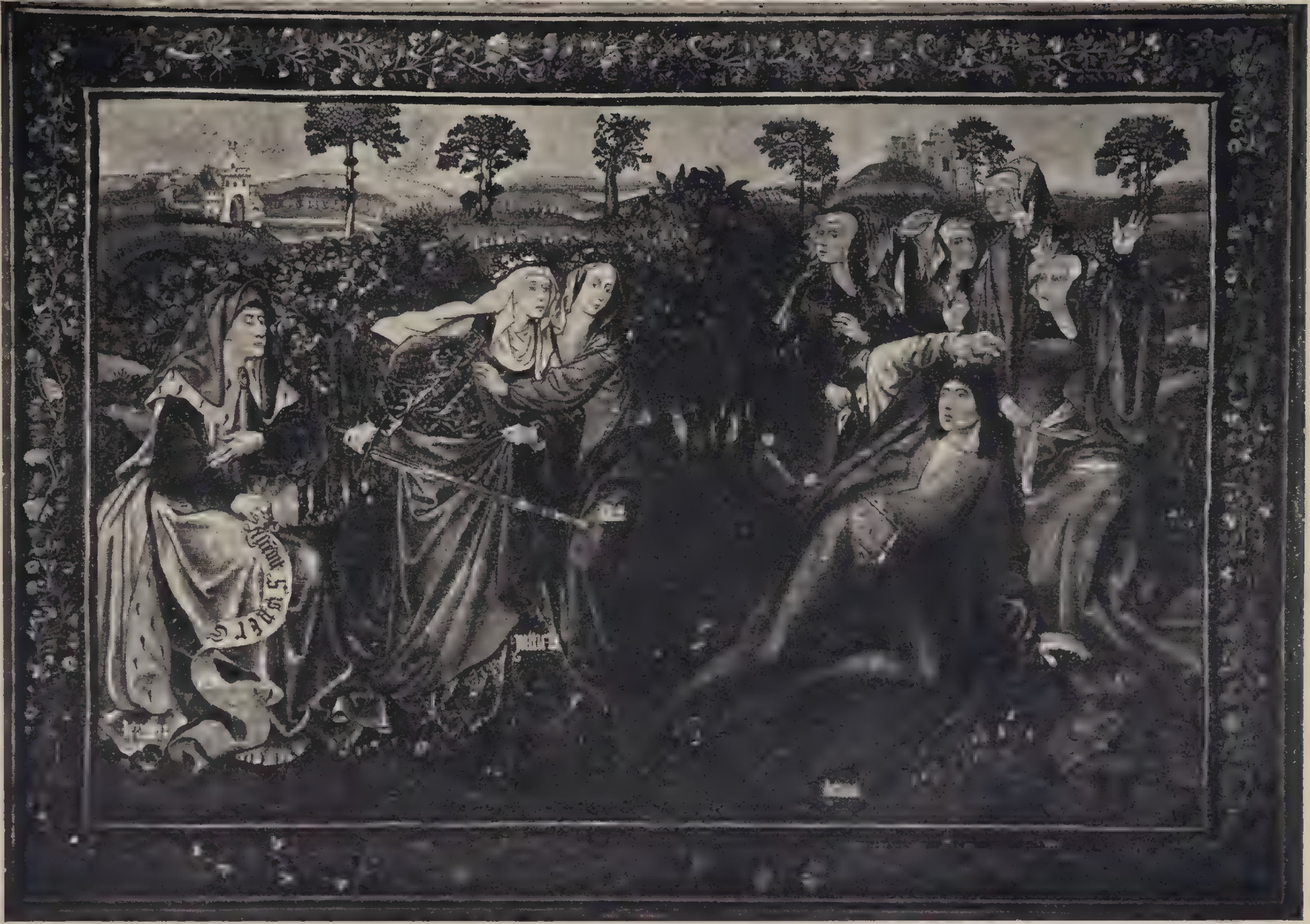
HAMPTON COURT PALACE.

a little later. They represent the *Story of the Seven Deadly Sins*. For the sequence of the narrative in the larger hanging, the groups of figures are disposed in an upper and a lower horizontal series, and the story begins in the upper left-hand corner. Seated on a low wall a pair of lovers are fondling; in the distance is a fountain with two ladies standing by. The next scene represents the temple of the Cardinal Virtues, a building with arched roof supported by marble columns. In the temple, nine female figures are disposed, some wearing crowns, and all attired in rich vestments. *Justitia*, on the left, is engaged in argument with *Fides* and *Caritas* on the right, and the subject of their discussion is cleverly shown by the prominent display of a small banner on which is represented a man extending his arms to a female, while in the background are a couch and pillow. The middle group in the upper series of scenes is very fine. Three grave-bearded personages seated on a bench or throne represent the Trinity; the Father and Holy Spirit bear sceptres and orbs; the Lord Jesus lowers His sceptre indicative of mercy, while the orb is placed under His foot. To the left and right of the Trinity are angels and saints merging into a background of clouds. Four figures in front of the Trinity explain the argument. *Pax*, bearing a green branch, and *Misericordia* (pity) plead for mercy on behalf of sinful man, while *Veritas* reads the indictment and *Justitia* stands with ready sword. The next group represents man (*Homo*) attacked by the deadly sins, and suffering grievous injury at their hands. He holds up his hands in supplication: *Gula* (gluttony) holds him fast: *Avaricia* comes near to throttle him: *Luxuria* launches a javelin at his breast, while a bearded figure inscribed *Temptatio* blows a horn to urge them on. Rescue is at hand in the person of *Spes* (hope), who bears a club to disperse the sins. In the next group, on the extreme right, the Three-in-One, the Unity or Deity, is throned with crowned figures of *Caritas* and *Humilitas* on his right and left, while *Gratia-Dei* is adoring him. Lower, *Miseria* presents a petition with seal attached, *Natura* points to her wounded breast, and *Misericordia* kneels before the throne. This ends the upper series. The lower consists of two groups. That on the left is very fine, and represents *Justitia* with drawn sword advancing towards sinful man, who falls backwards in terror. The retributive hand of *Justitia* is restrained by *Misericordia*. Behind *Homo*, or man, some of the sins are shown; one bears her name *Luxuria* or sloth. In the next and final scene, *Homo* is shown in an attitude expressive of repentance. He is being admonished by *Misericordia*; *Gratia-Dei* bears his cuirass, while *Pax* to the right holds his helmet. The sermon evidently ends with his installation as a Christian knight. The two figures in the lower corners do not appear to have any connection with the narrative. The one on the left is *Jeremie* (Jeremiah) with a scroll inscribed with "*Asce(n)dit mors p(er) fenestras*" (Death is come up into our windows—Jer. ix. 21); that on the right is the figure of Moses, and his text runs: "*Redda(m) ulc(i)one(m) hostibus*" (I will render vengeance to mine enemies—Deut. xxxii. 41).

The foliage in this tapestry is very fine, and beautiful flowers spring in the foreground. The border is composed of bands containing a pattern of flowers of naturalistic treatment, with partial repetition. In its present situation in the Great Watching Chamber, the colour of the tapestry looks chalky in the lights, but beautifully balanced. (Illustration facing page 166.) A smaller panel of the set is hung on the same wall, as well as a large one. The smaller represents the *Seven Deadly Sins* riding on various animals, real or fabulous, and recalls their appearance in the *Combat between the Virtues and the Vices*.

The third panel shows Misericordia and other virtues supplicating the Deity and the Virtues attacking the Vices. It is about 25 ft. wide by 13 ft. high, like the first panel. Both are of silk and wool, the texture being about fourteen warp strings to one inch.

The fourth is more like the first, but, as it may be in the case of the second, it represents only one half of the composition of a cartoon representing scenes from the New Testament and allegories of the Vices and Virtues. In the lower angle to the right, King David sits with his scroll, "*Accingere*



Mercy restraining Justice from smiting sinful Man. Copyright of the King.

THE VICTORIA AND ALBERT MUSEUM.

gladio tuo super femur tuum potentissime" (Psalm xlv.). Beside him, Charity challenges the Vices to mortal combat; above, the Virtues arm the Christian knight, and to the left is the incident of the woman taken in adultery, Judas tempted by Envy and Avarice, and other figures. This hanging, at some time unascertained, was taken from Hampton Court with part of a border containing *the royal devices of Henry VIII.* attached to the upper border, and in 1848 apparently was sold for "a few shillings." In 1910 it was removed from Langford Hall, Cornwall, to Messrs. Puttick & Simpson's London auction rooms, where it was bought for the Marquess of Anglesey at £6600. Nine years later it was taken from Beaudesert to London to be sold, when the State, the National Art Collections Fund, Lord Anglesey, and private individuals combined to procure it for the nation at the price paid for it in 1910. (Illustration facing page 168.)

These four hangings may be all that remains of the set of seven purchased by Cardinal Wolsey from Richard Gresham for the Legate's chamber at Hampton Court. The subject of these tapestries, which generally number eight, though sometimes more when any of the compositions had to be woven in two pieces to fit given wall spaces, consists of two leading motives which run through them: "The religious history of the Redemption as it appears in various cycles of Miracle Plays, and the moral allegory of the Vices and Virtues—between themselves and in aiding or attacking Mankind," writes Mr. D. T. B. Wood, in an admirable essay on "Tapestries of the Seven Deadly Sins."[1] The subjects of the eight hangings may be given as:—the Creation; two of the Deadly Sins; the Virtues, with scenes from the Old and New Testaments; allegorical scenes from the New Testament, with Charity challenging the Vices; Combat of the Virtues and Vices; the Triumph of Christianity; and the Last Judgment.

Tapestries of the series are associated with Hampton Court, the Victoria and Albert Museum, the cathedrals of Toledo, Burgos, and Narbonne, the Vatican, the Louvre, the late J. Pierpont Morgan, M. Schutz, and Mr. Asher Wertheimer.

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[1] *Burlington Magazine*, Jan. and Feb. 1912, pp. 210–22 and 277–85.

Mr. Wood has done a similar service for a kindred group of tapestries representing the *Credo*, of which there are specimens in the Boston Museum, U.S.A., the Schutz collection, and formerly in the Vatican and the late J. Pierpont Morgan collections.[1]

Of the same class is another series representing the parable of *the Prodigal Son*.

There exists in the great hall of Hampton Court Palace a tapestry of a later date (by a few years), coarser in execution, but full of poetic feeling. It represents part of the *History of Hercules*, the last scenes of his life. "Hercules came to Mount Oeta for the purpose of erecting an altar to Jove. Having no suitable garment to wear, he despatched his servant Lichas to Deianira his wife, to obtain from her his sacrificial tunic. She, being jealous of his amours, sent by the hands of Lichas the fatal tunic of the centaur Nessus. On wearing it, the poison of the Lernean Hydra penetrated to the bones of Hercules. Hopelessly incurable he supplicated Jove, presented his bow and arrows to Philoctetes, and erected a funeral pyre upon which he perished." The tapestry tells this story very clearly. Lichas is seen speeding from Deianira to Hercules, and then asleep or dead: near the centre is the pyre with the hero kneeling by: to the right is Philoctetes with the bow and arrows. The whole is explained by the legend in old French :—

Dianira . pour . li . oster . de . dun . imunde . la .
Chemise . lui . transmist . par . Licas .
Quit . mist . a . mort . et . le . plus . preux . du . mond . fina .
Le . jours . par . ce . malheureux . cas.

The weaving technique of this hanging, its curious drawing, and its unique border suggest that it was made in some less efficient centre of production than any town of Flanders, then in the best period of technical excellence. The border is a pattern of conventional running ornament.

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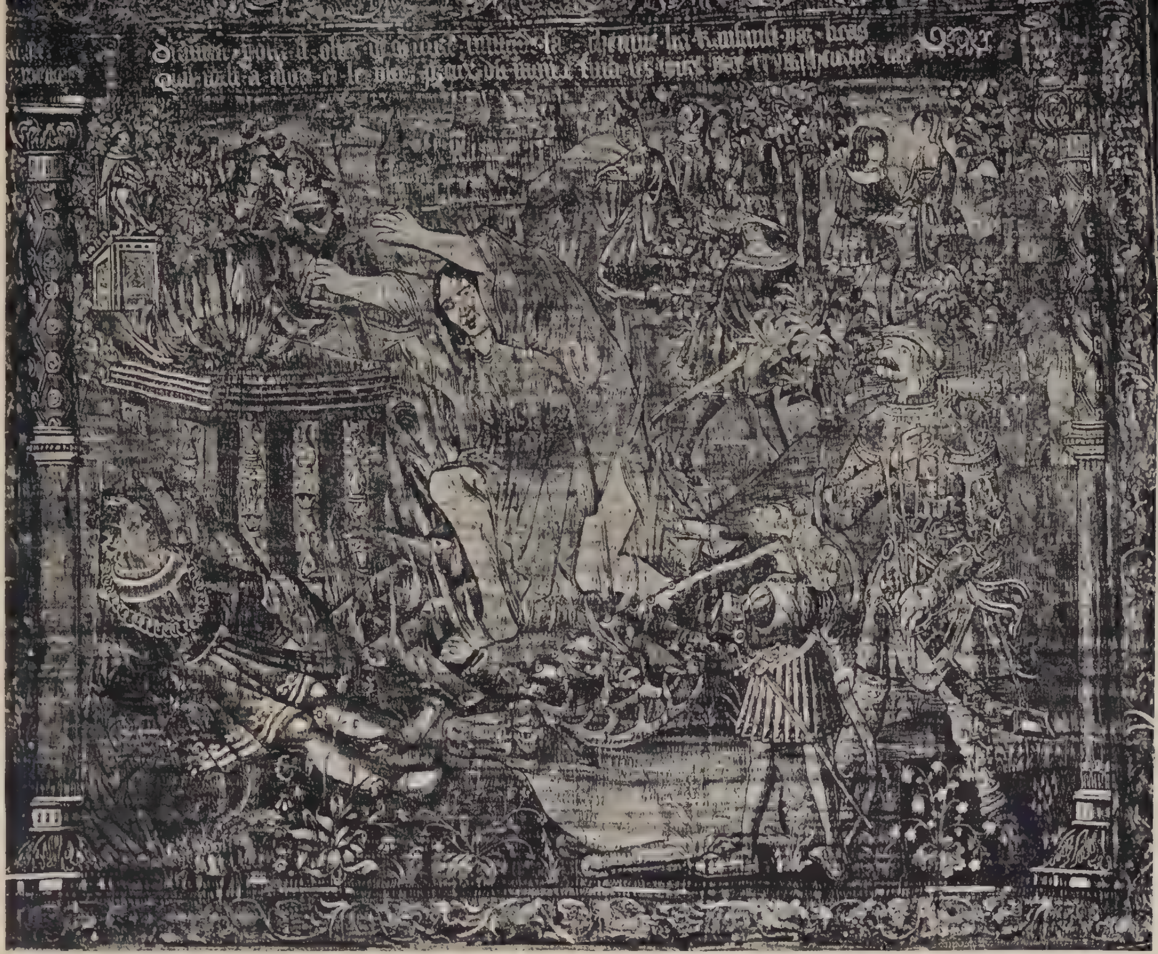
[1] *Burlington Magazine*, Feb. and March 1914, pp. 247–54 and 309–16.



The Death of Hercules. Copyright of the King

HAMPTON COURT PALACE.

An unusual type of tapestry is represented by the *Suzanna and the Elders* in the Victoria and Albert Museum. The border of this is very wide with armorial shields in each angle. These represent the arms of three patrician families of Augsburg—Gossenbrot, Rehlingen, and Welser, but the last has been worked in embroidery and applied over a plain shield.[1] A branching stem with foliage is the dominant feature of the border, and at intervals curious birds are introduced. The panel has a slight framing of architectural character; the marble shafts at the sides have golden-coloured bases and capitals, from which springs a flattened arch adorned with cusp ornaments. A rectangular marble bath occupies the centre of the panel, and upon the farther side the chaste Susannah is seated. She pours some preparation into the water, and her magnificent robe covers her person to the knees. Her face is beautifully expressive of the character attributed to her. The name "*Suzenne*" is inscribed on the edge of the bath. The two elders stand on the extreme right. Their figures look taller than most of those in Flemish art. The space on the left is filled by a marble fountain, the basin of which takes a quatrefoil shape. Into this the water falls from four pipes; on the top is a gold banner with the device of a fleur-de-lis in black. The outer surface of the basin is adorned with gold-coloured ornament of a foiled style, and the tawny-gold colour extends to the four lions upon which the structure is erected. The bath is in the open air, the two-foliaged tree is near it, and at the left upper corner of the panel a maid-servant is passing through a doorway. While the foliage of the trees and their stems is excellent in rendering, the flowers, sparse as they are, do not compare favourably with the finest Flemish work. As a whole the tapestry is highly refined in execution, colour, form and sentiment. There could be no finer rendering of water than that in the fountain or bath, and the effect of flesh-colour where the water ripples over Susannah's feet is perfect. The feeling in this tapestry is of gentle restraint in colour and tone. The composition is not perfect; the fountain looks a misfit, being too large. The greater part of the material of this tapestry is silk, and the weaving is remarkably open in comparison with that of other tapestries of its time.

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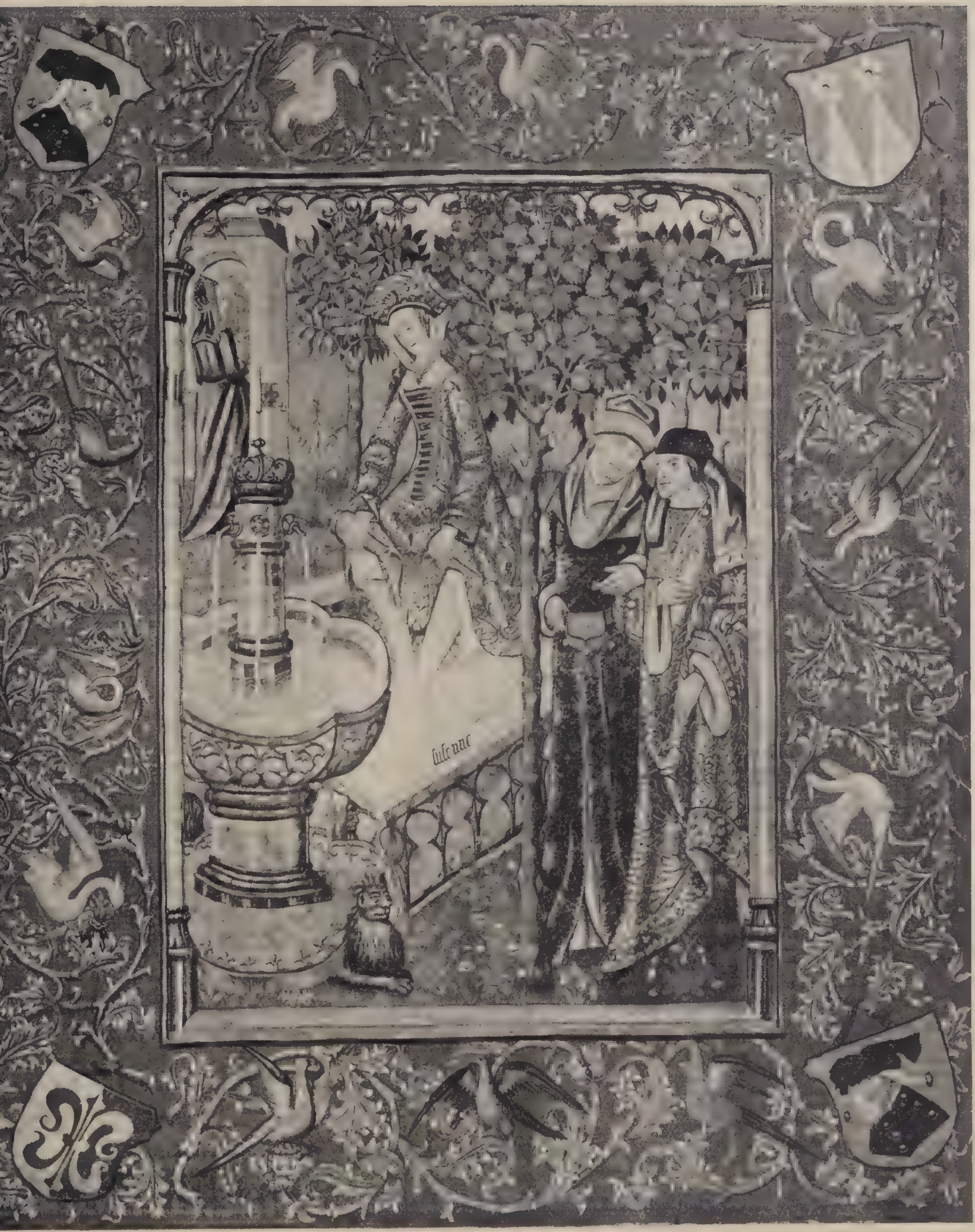
[1] The Victoria and Albert Museum, *Catalogue of Tapestries*, 1914, Appendix, A. Van de Put, p. 83.

The *Adoration of the Eternal Father* is a totally different type of Flemish tapestry. The composition of it has been inspired by, if not copied from, some triptych or retable; the panel being divided into three compartments by pillars where the hinges of the triptych would be. The pillars are golden, and thickly encrusted with precious stones. A little above the middle height of the hanging they receive capitals forming supports to figures; that to the right, the Old Testament, blindfolded, with broken lance and riven tablets of the Mosaic law; that on the left, the New Testament, crowned, having a crosier and chalice. In a similar position on the outer border of the hanging are figures of Adam and Eve. Above the figures are elaborate tabernacles with Gothic tracery, and the division is carried up to the top of the panel by the framing. The figures of Adam and Eve are copied from Van Eyck's famous figures in the Ghent altarpiece now at Brussels. They appear to have been common property of the tapestry designers, as four or five existing tapestries are ornamented with them, in most cases with better effect than in the present example. An outer series of golden mouldings with jewels frames the composition.

The central compartment contains the figure of the Eternal Father enthroned in majesty in the attitude of the Benediction. To the right and left are angels bearing symbols of peace, mercy and justice, while two on high sustain a drapery behind the head of God. Immediately below the figure are clouds, and below these a vista of distant landscape and trees. The lower half of the compartment is filled by two groups of worshippers: that on the left represents the adoration of the Holy Catholic Church; in the foreground the Pope is kneeling (probably he is Pope Gregory the Great), at his back are figures of cardinals, an archbishop, other ecclesiastics and nuns; the group on the right shows the adoration of the



Suzanna and the Elders.

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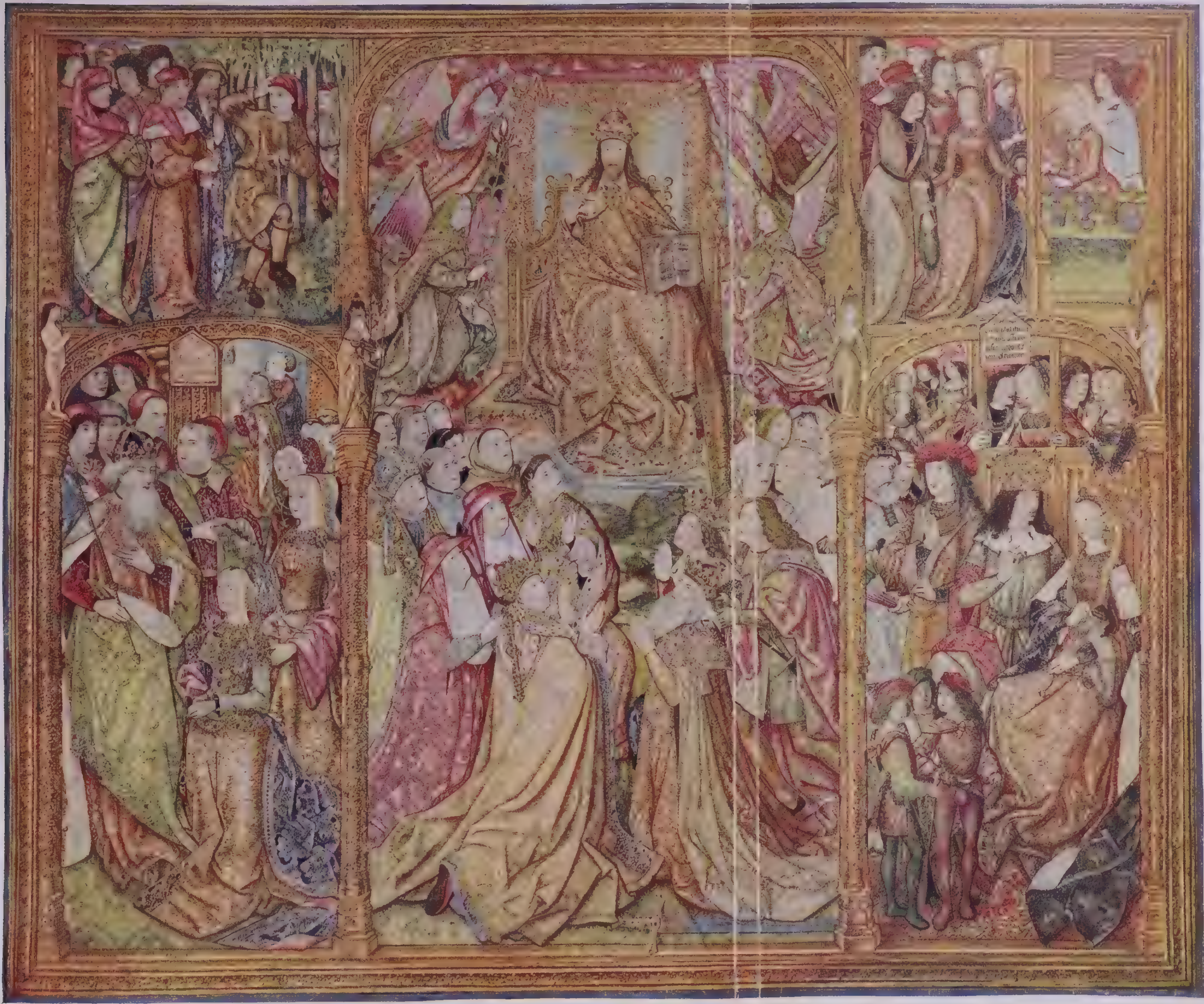
Civil powers; the Emperor (Augustus) kneeling in front, accompanied by a king, knight, merchants, etc. The sides corresponding to the wings of a triptych are each divided into two panels by a flattened arch, the upper division being the smaller. On the left wing, in the upper part, a man is digging, in which exercise he is interrupted by a person of ecclesiastical appearance accompanied by a retinue. In the background a peasant is running through a wood in great alarm. A secret occupation, an alarm, a discovery and an admonition: that is the story as far as we can read it. The composition of the left compartment, in its lower division, is very fine. It represents the Emperor Augustus (Octavianus Caesar) consulting the Tiburtine Sibyl, and an inscribed tablet in the middle puts an end to all doubt of this. In the distance the Sibyl directs the Emperor's attention to a celestial vision of the Virgin and Child. "In the 56th year of his reign, Caesar Augustus betook himself to the Capitol in the month of October, which is called *Hyperbereteus* by the Athenians" (more correctly, the Macedonians). The Capitol stood in the middle of the city. His intention was to find out by divination who would bear his sceptre in the Roman Kingdom after his death, and from Pythonia he received this answer: "At God's command an Hebrew Child will descend from the home of the Blessed and take His place in this building. He will be born immaculate, and will be an enemy to our altars." Whereupon Caesar Augustus left the abode of the oracle and built a large altar on an eminence in the Capitol; and upon it in Latin characters he wrote: "*Haec ara Filii Dei est*" ("This is the altar of the Son of God"); and the Basilica of Mary ever a Virgin is still standing, as Timotheus the chronicler tells us (Grisar, vol. i., pages 197–8). The Emperor, a hale old man, bearing his sceptre, stands in the foreground in the attitude of talking to the Sibyl. The name "*Octavianus*" is woven in the framework below.

The right-hand division is devoted to the history of Ahasuerus and Esther. At the top a number of people are congregated in a room or closet with shelves. One man bears a staff of office, with which he points upwards to some brightly coloured objects, suggestive of cloths folded on the shelves. On a table various objects connected with festivity are disposed, comprising various vessels, with a knife, fork and spoon. The subject may be the treasure-closet containing the vessels, etc., "diverse one from another," and the hangings "which were white, green and blue," on the occasion when King Ahasuerus made a feast unto all the people that were present in Shusan the palace (Esth. i. 1–5). The lower and larger panel has in its upper portion various scenes from the story, but the grand group consists of the two monarchs seated, with members of the Court standing by. Queen Esther, on the left of Ahasuerus, is toying with a pet squirrel, while the King is presenting her with a ring, obviously a sign manual. In her left hand is a cord with a loop at the end, that has been identified as the cord of the Order of the *Cordelière,* established in 1498. This may be so, and if so proves that the tapestry was not woven prior to that date. There is, however, occasionally a little danger in applying much learning to these matters, for the article in question may be simply a means of restricting the liberty of the squirrel, which is free for the moment.

In general plan, and in many of its details, this tapestry has identity with the magnificent hanging presented to the Louvre by the late Baron Davillier. In the latter the Virgin and Child occupy the centre; the left is filled by a representation of Moses striking the rock, while the right is devoted to the *piscina probatica.* This is an invaluable specimen for study, as the date is given on the hanging: 1485.

Of fine texture, the tapestry of the *Adoration of the Eternal Father* belongs to the most richly decorated style. Every inch of dress material and hangings is ornamented with the utmost elaboration. The ornamentation of the fronts of the dresses includes huge framed jewels; and whether the eye alights on the golden framework of the panel, the peasant's robe, or the gorgeous cope with its "spilla" worn by the Pope, it must fail to find a plain spot. Neither can it escape anywhere from the sparkle of gold and silver thread used with lavish liberality everywhere. The vista



The Adoration of the Eternal Father.

FORMERLY IN THE J. PIERPONT MORGAN COLLECTION.

Reproduced from Water-colour Drawing by Ada and Blanche Hunter.

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of sky has its silver cloud, and threads of silver glitter in the whitened locks of Caesar Augustus. Surely richness of ornament and material could go no further.

Tradition that is probably trustworthy tells that this was one of the tapestries in the collection of Cardinal Mazarin, and was purchased at the sale of his nephew's effects by M. de Villars. In the Château des Ayglalades it was seen by M. Millin early in the nineteenth century. Early in the twentieth century it appeared in the shop of a dealer in London, from whom it was purchased by the late Mr. Pierpont Morgan, and exhibited with part of his collection in the Victoria and Albert Museum. Its general effect at the present day leaves but little to be desired. On the back of the hanging it is wellnigh impossible to study the weaving technique of the heads, as the thread ends form a thick tangle.

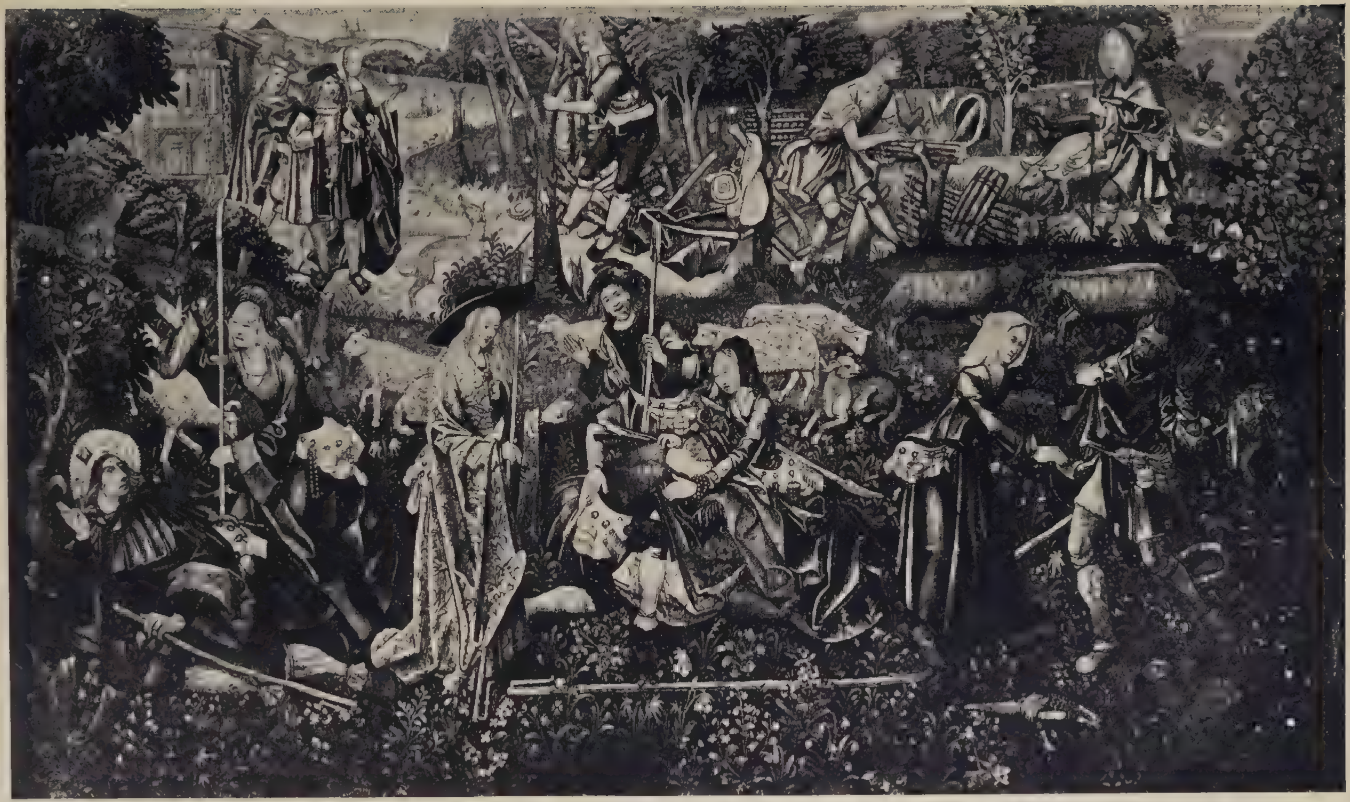
A striking contrast to the above is afforded by a tapestry belonging to the chapter of Saragossa. The same cartoon has been used for the greater part of the composition; but what a change there is in general effect! Gone are the all-pervading gold and silver threads, and gone too are the jewel-encrusted inner pillars with their figures and tabernacles; plainer rods have taken their places. The figures of Adam and Eve are retained, being accommodated in small panels made higher up on the right and left. The tablets with inscriptions are not reproduced, nor is the gorgeously patterned carpet; in place of it there is a flower-bed, and the panel is framed by bands containing a filling of natural flowers. The composition of the central group remains practically the same, although the angels of mercy and justice are replaced by an angelic host that unites the adoring groups in the foreground with the upper or Divine. The compartments on the left are practically the same in arrangement, but on the right they differ. Esther in the finer tapestry is seated beside Ahasuerus; in the other she kneels before him as he extends the sceptre, while the fine group of three pages is transferred to the other side of the compartment. (Illustration facing page 344.)

By comparison of these tapestries and similar cases one can deduce that the composition of a tapestry was often at the mercy of the master weaver. He had favourite figures in stock, such as the Adam and Eve, which he adapted to suit variations in composition. In later times the figures and accessories in Raphael's cartoons were used in the same way. Even at this period it is possible to find figures, such as the kneeling one of Esther, repeated as another character in a subject altogether different. The two examples above described demonstrate how the user of the cartoon could construct with facility two tapestries from it, either of which might have been attributed to the great masters of the school of Bruges.

The *Adoration of the Infant Jesus*, an altarpiece of tapestry measuring some 5 feet in height by 6½ in length, is one of the most beautiful and valuable tapestries extant, and belongs to the Victoria and Albert Museum. (Frontispiece.)

The infant Christ is portrayed reclining on the lap of His mother Mary, who is seated on a small throne or chair, portions of which protrude to right and left. She is isolated from an almost surrounding series of adoring figures who, although near her, have no contact with her person. This isolation, common in the compositions of sacred art, splendidly expresses the idea that she is of such high degree that the touch of an angel would be pollution.

The Holy Infant, as in the majority of Flemish compositions, is wanting in beauty, and is entirely nude. Mary wears the traditional attire of the Madonna, i.e. the red tunic (red meaning love), the blue cloak, blue the colour of constancy, and the white head-dress of purity, beneath which her yellow hair descends nearly to the waist. On her left, three adoring angels are kneeling, two of them clad in rich copes; the orphrey of the nearer is ornamented with figures of saints in niches: thus are portrayed the celestial worshippers. The corresponding group on the Virgin's right represents adoration of another degree, that of the holy ones of earth. St. Joseph kneels as he raises his hand in adoration of the holy group of Mother and Child. He wears a crimson vestment shot with gold, under which is a yellow tunic lined with blue. Two female saints complete the group, while a



Pastoral Scene—The Game of Forfeits.

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richly illuminated Missal or Book of Hours, placed in the flowery foreground by the Virgin's feet, carries out the encircling composition. The four figures behind the Virgin represent the adoration of common folk, the most prominent figure being a peasant playing a kind of bagpipe. In connection with this figure it is interesting to recall a custom of the shepherds in some parts of Italy of piping and singing before the images of the Madonna and Child at Christmastide.

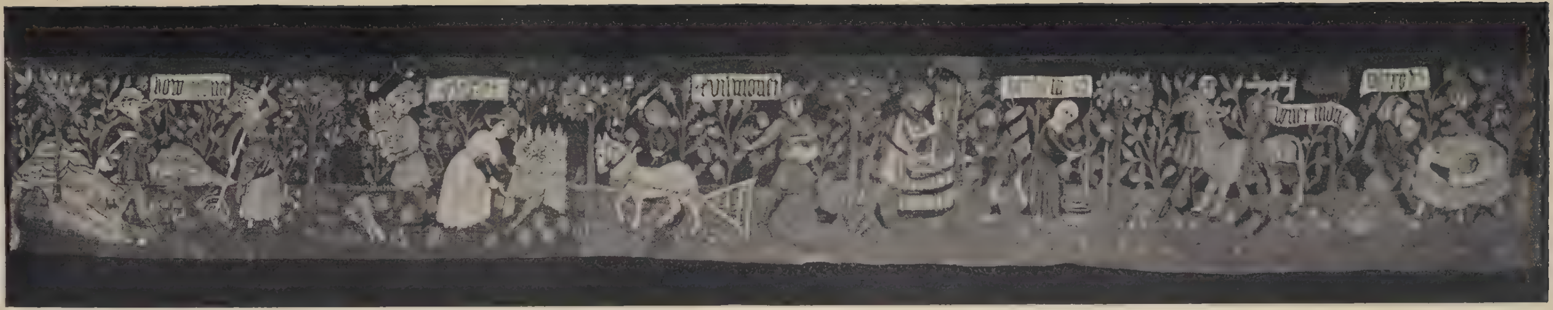
The upper corners of this tapestry are filled by beautifully composed groups of angels with landscape background, the left by choral angels, the right by angels playing stringed instruments. The singing group is particularly fine. The nearest angel wears a rich blue cope with jewelled orphrey, and on his back, partly hidden by a wing, appears a magnificent specimen of that most interesting but practically extinct instrument known as the " spilla." It is rarely met with even in pictures, although, according to Mr. Weale, frequently mentioned in inventories. The angel of the spilla has here a notable characteristic—he has one wing only ; but the composition is so completely satisfying that the eye is not apt to note the omission. The angelic minstrels in this tapestry are reproduced with alterations in a hanging exhibited in the Museum of Lyons.

The foreground is a veritable flower-bed. Strawberries, plantains, dandelions, daisies, white nettles and poppies are here reproduced with an exquisite fineness of detail, yet all is duly subordinate to decorative principles. The group of poppies on the left is masterly in execution, and it is difficult to imagine that craftsmanship could be carried further. The fervent adoration of nature so characteristic of Flemish art is evident in its highest degree in the weaving and arrangement of these common field flowers that possess all the refinement of illumination. In most tapestries of this style there is one thing that authorities in decorative art are inclined to find fault with, i.e. there is not sufficient demarcation between the border and foreground. The outer and inner bands of the border are often greenish or indefinite in colour, and in effect the foreground flowers spread into the border, so that the appearance of inclusion is lost. In this example the maker has realised the relations of border and panel more successfully by using a reddish colour for the bands of the border in strong contrast to the green herbage.

The border is a masterpiece in itself. Upon a background of gold and silver, branches of Provençal rose are woven in the greatest profusion and with the greatest delicacy. The pattern is a repeating one, but so cunningly devised that its limit is not apparent. Roses, buds, leaves, stems, and even thorns are wrought with a fineness comparable only to illumination ; but the rigorous dominance of the decorative principle, aided by the ribbed surface of the material, never fails to impress the understanding that we are looking at a weaving and not at a picture. A slight irregularity occurs at the outer corners of the tapestry ; the bands belonging to the border have been set back to fit a particular form of frame. This proves that the tapestry was woven to fit a given space, and was a commission from some wealthy client or from the chapter of some cathedral.

The extreme fineness in texture of this tapestry and the profusion of gold and silver in its composition are unique. A fine example of Flemish weaving of this period has a texture of about sixteen or seventeen warp strings in the space of one inch : in the *Adoration* they amount to about twenty-three. The finest silks and wools have been used for the weft, enabling the workman to reproduce the most subtle outline and shading with accuracy. The draperies are lavishly wrought of precious metals, the practice being carried into the sky that has silver clouds ; but the earth, where it is seen between the flowers, although golden in hue, is worked in silk and wool. In weaving technique and treatment of detail the method is identical with that of the tapestry of the *Adoration of the Eternal Father* ; the landscape, especially the trees and flowers in both, might have been woven by the same hand. M. Alexandre Pinchart considered it probable that one was woven in Bruges ; if that be so, the other is a product of that locality.

Tapestries representing scenes from contemporary life



JULY. AUGUST. SEPTEMBER. OCTOBER. NOVEMBER. DECEMBER.

The Rural Occupations of the Months.

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are more uncommon, though perhaps of greater interest artistically, especially those of peasant life. Their composition is generally simple, natural, and less laboured than that of religious subjects; there is nearly always a broad bucolic humour running through the picture. This is most evident in those devoted to the portrayal of rural occupations and amusements. In one of the two panels belonging to the Victoria and Albert Museum the game of *the Hot Hand* or *Forfeits* is engaged in; the group closely resembles one in the left of the tapestry, *Games before a Castle*, in the Museum, Nuremberg. The other shows a delightful picture of *Shepherds and Hunters* in the early sixteenth century. (Illustration facing page 198.) A long hanging in the Mege collection illustrates a pastoral with figures of *a shepherd and shepherdess*, sheep and other animals set in an idyllic landscape. The Brussels Museum contains a panel representing *sheep-shearing*; the other portions, to the number of five, are in a New York collection.[1] The *Lovers' Talk*, bequeathed to the Louvre by Baron Davillier, is another of these. It has become the fashion to attribute them to French looms if the composition is devoid of formality, the rendering artistic, the spirit poetic—in short, if they are most beautiful. In decorative effect these hangings belong more to the fifteenth century than to the sixteenth, but the treatment of some details proclaims them less ancient than their appearance suggests.

In the same order may be classed a long narrow band, illustrative of field labours of the latter six *months* of the year. There are no divisions between the scenes, but in the upper part a white label bears in Gothic characters the name of the month. Of coarse texture, the band has some irregularities in the weaving. In one of the head-dresses, and in other parts, the stitches have been knotted and a pile cut, and it is only in places where such texture would be effective that this has been done. In a playful subject such technical liberties would be permissible, and they occur in German work of the same period. It is deplorable that we do not possess the complete series of twelve *months*, for the masterly way in which broad humour is expressed by simple means leaves no doubt that the hanging has come from a workshop of repute.

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[1] George Leland Hunter, *Tapestries, their Origin, History, and Renaissance*, 1912, p. 54.

A fine effect in decoration is evinced in the panel of the *Three Fates* in the same museum. In it the majestic figures of the three fatal sisters are cast into relief by a deep blue background sown with flowers and adorned with small animals, beast, bird, reptile and butterfly. This tapestry is one of the finest as regards colour. Under the feet of the Fates lies the body of Chastity, whose broken lily is lying beside her. The border, although harmonising in colour and tone, is not the original one, and there is considerable uncertainty as to the former dimensions of the panel. It is a demonstration how rich and deep effects may be obtained by simple means ; three or four shades give the appearance and texture of a deep crimson velvet robe. A French manuscript, " The Triumphs of Petrarch," in the library of the Arsenal, Paris, contains a small pen-and-wash drawing of the three Fates, which is very like the group in the tapestry.[1]

In the *Fates* and other tapestries of the period the beautiful flower-sprinkled grounds are common. The hangings associated with Pierre de Rohan, Maréschal de Gie and Seigneur of le Verger, one of the earliest Renaissance *châteaux*, which he built after his visit to Italy with Charles VIII., are of that type. They show little or no evidence of the Renaissance. In the cathedral and museum of Angers there are several of those. One represents him with his wife, playing a portable organ—an isolated group on the flowery background—while a page causes a cat to howl and another makes a dog bark. It came from Le Verger with a companion piece, *The Concert*, now in the Museum of the Gobelins, Paris. At Angers there are more of them—three panels woven with *Angels bearing the instruments of the Passion*, with explanatory verses and his arms, and those of his second wife as his widow. He died in 1513. From Le Verger came a piece of the same date and style to Angers. The subject is *Penthesilea*, Queen of the Amazons, with drawn sword inscribed " On," and the

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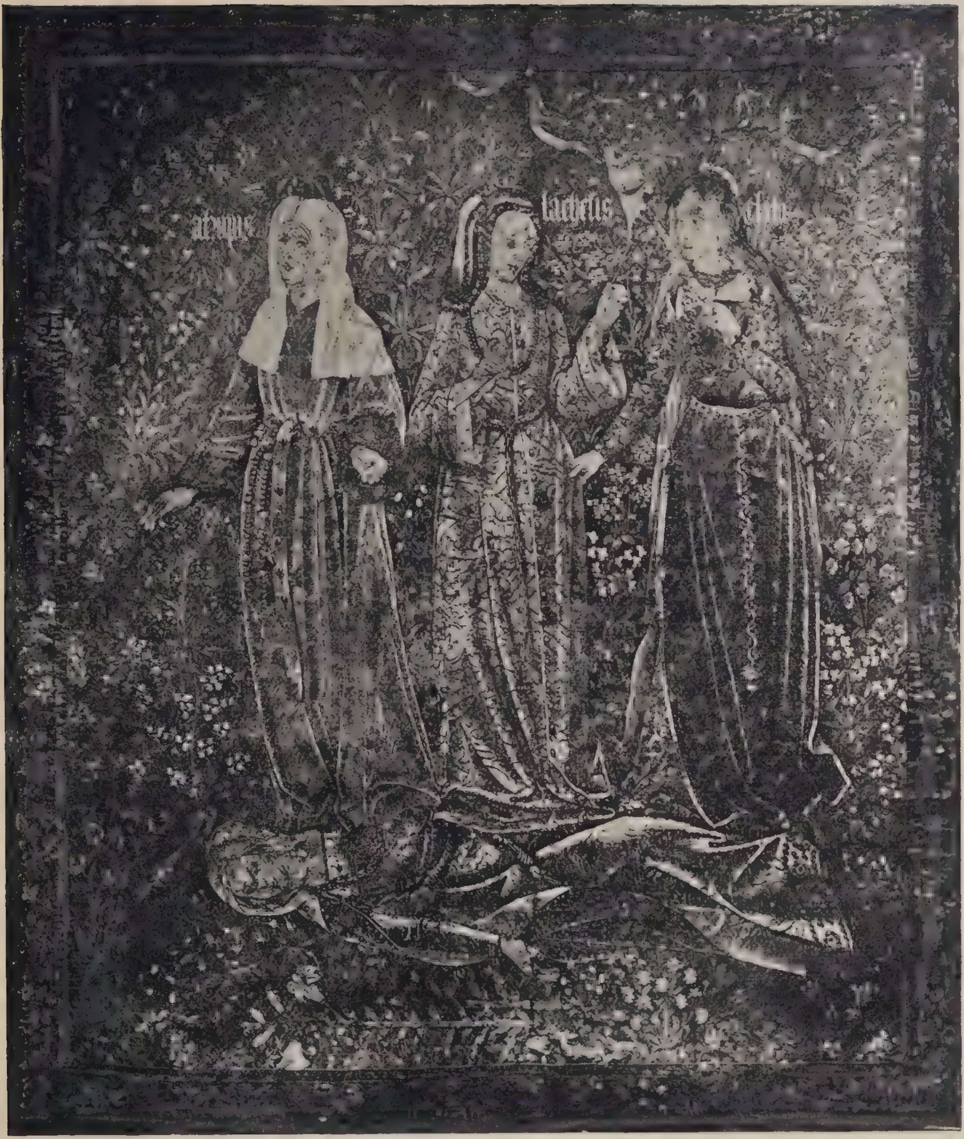
[1] The Victoria and Albert Museum, *Catalogue of Tapestries*, 1914, p. 33, Plate IX.



The Three Fates. Copyright of the King.

THE VICTORIA AND ALBERT MUSEUM.

panel may have been one of a series devoted to the *Nine Worthy Ladies* or *Preuves.*[1]

There is considerable difference in style between the *Fates* and the well-known set of the *Triumphs of Petrarch.* In the latter the first deliberate effort to obtain a centralised effect is apparent, giving a foretaste of the element that in 1515 or thereabout was to cause a revolution in style. There is no doubt as to the date of the *Triumphs* ; one of the set in the Victoria and Albert Museum bears the inscription 1507. The Triumphs immortalised by Petrarch were those of Fame, Chastity, Time, Love, Divinity and Death. Four of these are illustrated by tapestries in England—*Fame*, one specimen is at Hampton Court and another in the Victoria and Albert Museum ; *Death or Fate*, two at Hampton Court and one in the Victoria and Albert Museum ; *Chastity*, one in the Victoria and Albert Museum ; while the *Triumph of Time* is at Hampton Court. Two fragments of a duplicate *Triumph of Time* exist ; one at the Bowes Museum, Barnard Castle, bears the arms of the Sire de Ravelsteyn[2] ; the other, exhibited in the Loan Exhibition of Textiles, the Victoria and Albert Museum, 1920, is the property of the Hon. H. D. McLaren.

The tapestry of each *Triumph* consists of two episodes. The first, on the left of the hanging, shows the car of the vanquished ; the second, on the right, is the procession of the victorious power. In all cases the panel is packed with a multitude of figures clothed in rich robes, and all the accessory objects are covered with ornamentation. A running floral border frames each panel in the set at South Kensington ; the border of that at Hampton Court is broken into a series of square and oblong panels, containing flowers, as in some tapestries of the same period in the royal collection at Madrid.

Upon the upper and lower borders a series of scrolls with inscriptions explicative of the subject are placed ; the middle one at the top gives the title, with legends in old French to right and left ; and the lower border is broken at the middle by a scroll containing a Latin rendering of the old French verses. This practice was not a new one, it occurs in the *Wars of Troy* (woven about 1470), and in the fifteenth-century tapestries, *Esther and Ahasuerus*; at Saragossa.

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[1] L. de Farcy, *Monographie de la Cathédral d' Angres : Le Mobilier*, pp. 129–134.

[2] Identified by A. Van de Put, Esq.

The *Triumph of Fame, Renown*, or *Julius Cæsar*, is a typical example. On the left the car of Fate or Death, bearing the inscription "Cloto . colom . baivlat . net . Fachesis . Atropos . occat .," comes into the picture, drawn by four bulls. It has been attacked by Fame, and the "fatal sisters" are overthrown; Lachesis and Cloto have fallen under the wheels of the car, and, at the blast of the trumpet of Fame, Atropos falls from her high seat, leaving the bound figure of Chastity on the lower stage of the car. Figures of immortal heroes rise up on the farther side of the car, each inscribed with a name, such as Roi Priam, Paris, Hercules, Menela(us), Alexander, Salatino, in Roman lettering. Above the scene is a scroll in Gothic characters :—

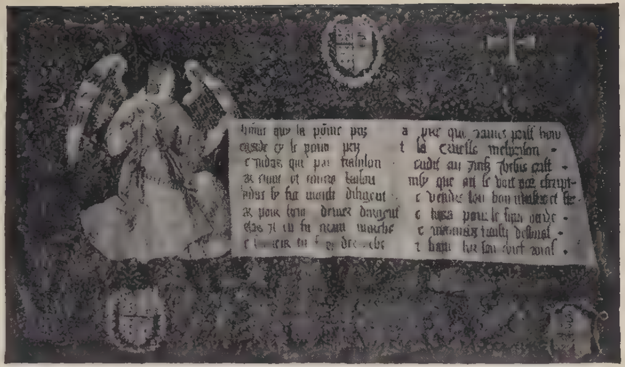
La . Mort . mord . tout . mais . clere . Renommée,
Sur . Mort . triumph . et . la . tient . deprimée
Dessoubs . ses . pieds . mais . apres . ses . effors
Fame . suscite . les . haults . fais . de . gens . morts.

In the middle of the top border is the title "Second. *Triumph de Renommée*," and the right-hand side of the tapestry shows the triumphal procession of Fame. In the border above is the legend :—

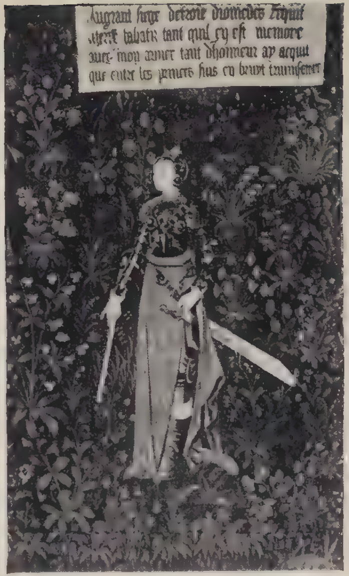
Qui . par . Virtue . ont . méritée . gloire,
Qu'apres . leur . mort . de . leurs . fais . soit . mémoire,
Inclite . fame . neust . jamais . cognoisance.
De . Letheus . le . grant . lac . d'oubliance.

The central figure on the car represents Fame, winged, with her trumpet in her hand. She stands upon a pedestal, and the figure of Atropos is bound on the lower stage of the car, which is drawn by four richly caparisoned elephants. A throng, or rather stream, of figures is in attendance; the men are mostly in martial attire: Julius Caesar, Torquat, Cathon, Martias, Pōpee le grant, Fabirus Maximus, etc., are some of the immortals represented. (Illustration facing page 186.)

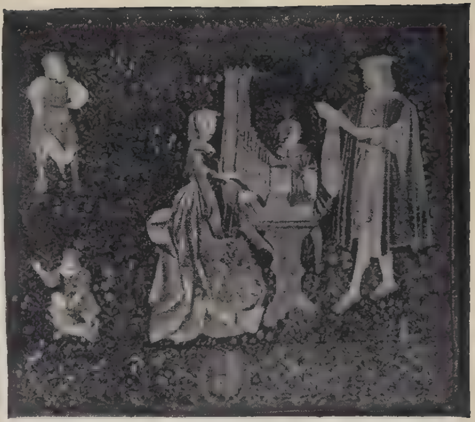
The Latin epitome of the French verses is indifferent. The four hangings representing the *Triumphs* at Hampton Court were purchased by Cardinal Wolsey from the executors



Angels of the Passion.



Penthesilea.



Pierre de Rohan and his Organ.

ANGERS CATHEDRAL AND MUSEUM.

of the Bishop of Durham.[1] The three panels at South Kensington are part of a set of six that originally belonged to Queen Christina of Sweden. One, the *Triumph of Time*, was bought by M. Leclanche, and three were acquired for the Museum in 1882. Two hangings, the *Triumph of Death* and the *Triumph of Divinity*, similar in conception if not in composition to those at South Kensington, belonged to Count Paul Durrieu. The inscriptions are also found in a French manuscript in the Bibliothèque Nationale, "Fonds français," No. 594, pages 226–227.[2]

There are later sixteenth-century sets in Berlin, Madrid, and Vienna, while two panels representing the *Triumph of Cupid* and the *Triumph of Time* are in the collection of the late Alfred W. Hoyt, America. A large panel representing the *Triumph of Prudence* is in the Royal Scottish Museum, Edinburgh.

It is interesting to compare the crowded compositions of the Hampton Court series of *Triumphs* with the simple grouping of the set of six pieces in the Austrian State collection, which, although Gothic, may have been woven at the same time. There is but one chariot in the composition, as in the case of the *Triumph of Cupid*, where the blindfolded god sits with his bow and arrow, driven by "Volupte," whose team consists of pairs of doves, goats, mermaids, led by "Urania," playing the harp, while "Oysiuite" puts her shoulder to the wheel. Under the wheels lie the victims of Love—Herodias, Solomon, Samson, Hercules, Helen of Troy, Paris, Jason, and, to the right, Pyramus and Thisbe. The foreground is full of flowers; the distance shows buildings, trees, and figures; in the sky are two scrolls with legends:—

Par cupido damours le dieu inmonde
Qui de son arc a faict plusieurs effors.

Soyez vaincus les preux hardis et fors
Et les plus grans representant le monde.

An example of the Flemish style of the same period is also in Hampton Court Palace under the title of the *Old Flemish Piece*. The floral border has vases, ribbons and attachments for swags. The composition is not suggestive of concentrated effect, but the upper groups are smaller than the lower. In the centre of the upper part is an enormous griffin ridden by a queen who holds a purse in her extended hand, in the other hand is a dagger. Four horsemen in armour approach from the left, and a figure lies prostrate under the claws of the griffin. On the right an angel exhibits a chalice to a club-bearing king, who makes a sign of reverence, and a woman is picking up small round objects from the ground. These resemble cases for enclosing charm-stones, and farther to the right a woman is giving fruit to a child. Below the figure of the angel is that of a turbaned horseman. The lower group on the left consists of a number of soldiers going to the wars, while ladies appear to be persuading them to stay at home. The central group consists of a lady on horseback, with attendants. To the right is a group of three figures ; one, bearing an agricultural instrument, is girt with a sword. The figure on the extreme right is a crowned horseman extending an orb in his left hand, and holding a naked sword in his right. It is interesting to compare this tapestry with one of a set of three in the royal collection at Madrid. The set is entitled *Le chemin d'Honneur*, and, dating about 1500, is one of the finest of its time. Many of the figures in the tapestry at Hampton Court are taken from one of these panels, but their relation to each other in the composition has been altered. The group containing the griffin comes on the extreme right of the composition in the Madrid tapestry, in which the names of the figures are inwoven. The queen riding the griffin is *Avaricia* ; the figure under its claws is *Mars.* The spade-bearer carries a clod on the implement in the Spanish tapestry, and his name is *Quintus*, while his position is different, as is that of the crowned horseman, who is inscribed *Alexander.* The lady on horseback is *Gloria.* The malproportion of the horse in the Hampton Court tapestry is about as bad as it can be, and the borrowed figures are much finer than the others. It may have happened that the workshop possessing the cartoon from which the Madrid tapestry was woven used parts of it, and were unable to supply extra figures of the same degree of merit.

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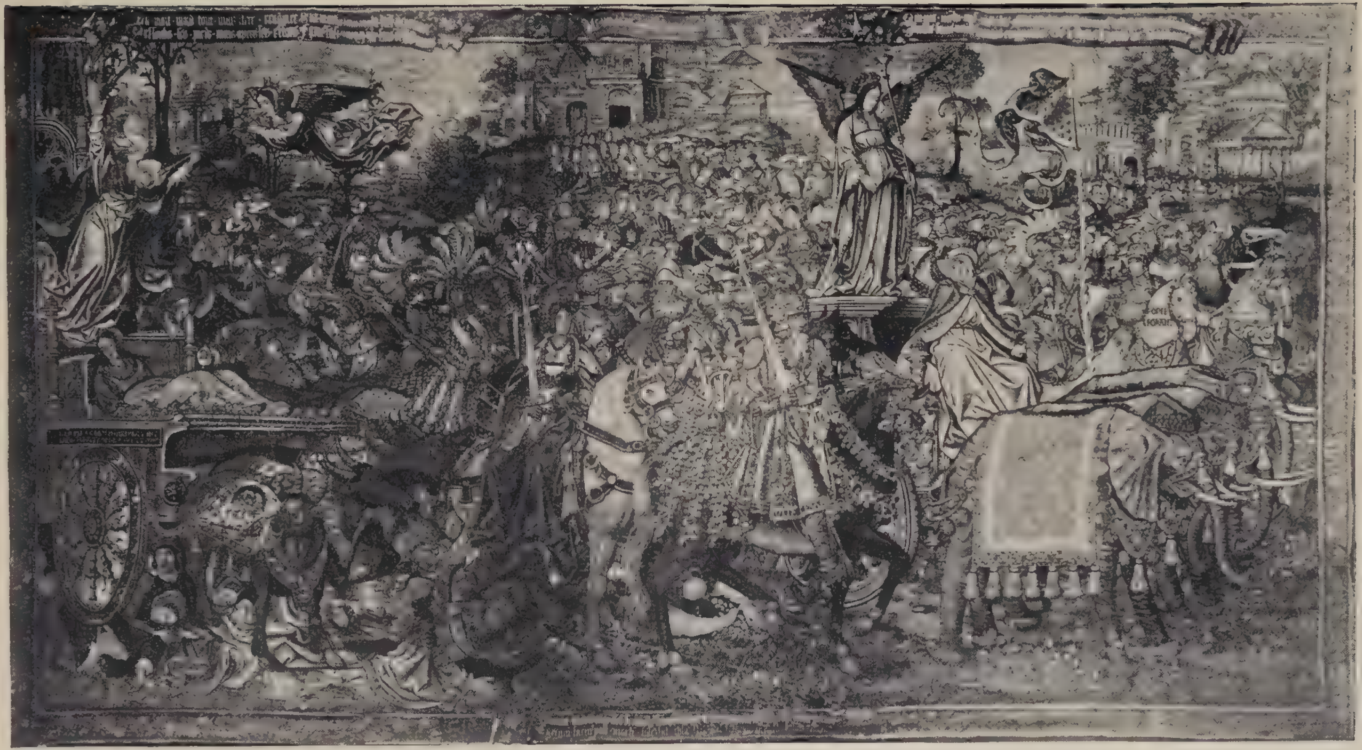
[1] *Bibl. Harl.*, 599.

[2] Prince d'Essling and Eugène Müntz, *Petrarque*, 1902.



The Triumph of Fame.

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There are also at Hampton Court various strips of purely *ornamental* and *armorial* tapestries. This class of hanging is rare, the earliest being the Tudor rose hangings belonging to Winchester College, described elsewhere. The Hampton Court specimens consist of three, and bear the arms of the see of York, the *arms of Cardinal Wolsey*, and the arms of Cardinal Wolsey as Archbishop of York. (Illustration facing page 244.) The arms have angels as supporters, and the ornamentation is of an unusual style, resembling that used in illuminating. One of these bands, with the arms of the Cardinal, appears along the top of a contemporary and incomplete tapestry, representing the story of *Judith*, in the cathedral, Sens. (Illustration facing page 248.) Its history is unknown, but it may have been one of the four "peces of tapestrie of *Olyfernes* and having bordres of the late Cardinall's arms," which were hung at Hampton Court in 1549.[1] There were about forty-four tapestries with this border at Hampton Court on the death of Henry VIII., while the Royal collection contained about one-hundred-and-forty. More charming still is the set of long narrow hangings containing the royal arms in the time of Henry VIII., while at intervals separated by pillars are his badges; the portcullis, fleur-de-lis and Tudor rose, all surmounted by the royal crown. The ground is dark blue, with floriated ornament in lighter colour. (Illustrations page 165 and facing page 238.) These strips of coats-of-arms may have been used to lengthen tapestries that were otherwise too short for the walls, or to make it appear as if the tapestry had been specially woven for the King or the Cardinal. It is possible, however, that they might have been used as ornamental drapery for the front of a gallery, such as a minstrels' gallery. Unfortunately the general effect in some of the pieces has been marred by *painting*, the ground being in a more garish tone; not only the ground, but the royal arms, etc., have been tampered with. Let us hope the damage is not irremediable, and may receive the attention it deserves.

These tapestries are all in the pre-Raphaelite style. The following chapter deals with the great change in design and treatment and how it came about. Its first effects are evident in a slight degree in the *Resurrection of Our Lord*, a fine Flemish tapestry, formerly the property of David M. Currie, Esq. Of fine material (gold entering into its composition) the panel retains much of the old Flemish spirit and was, probably, woven at or near Brussels about the year 1525. Towards the centre of the panel Our Lord is represented rising from the tomb, beside which are disposed the recumbent figures of the guard. In the distance are groups of the Holy Women, etc., and the panel is framed in a rich floral border of the narrow type. (Illustration facing page 256.)

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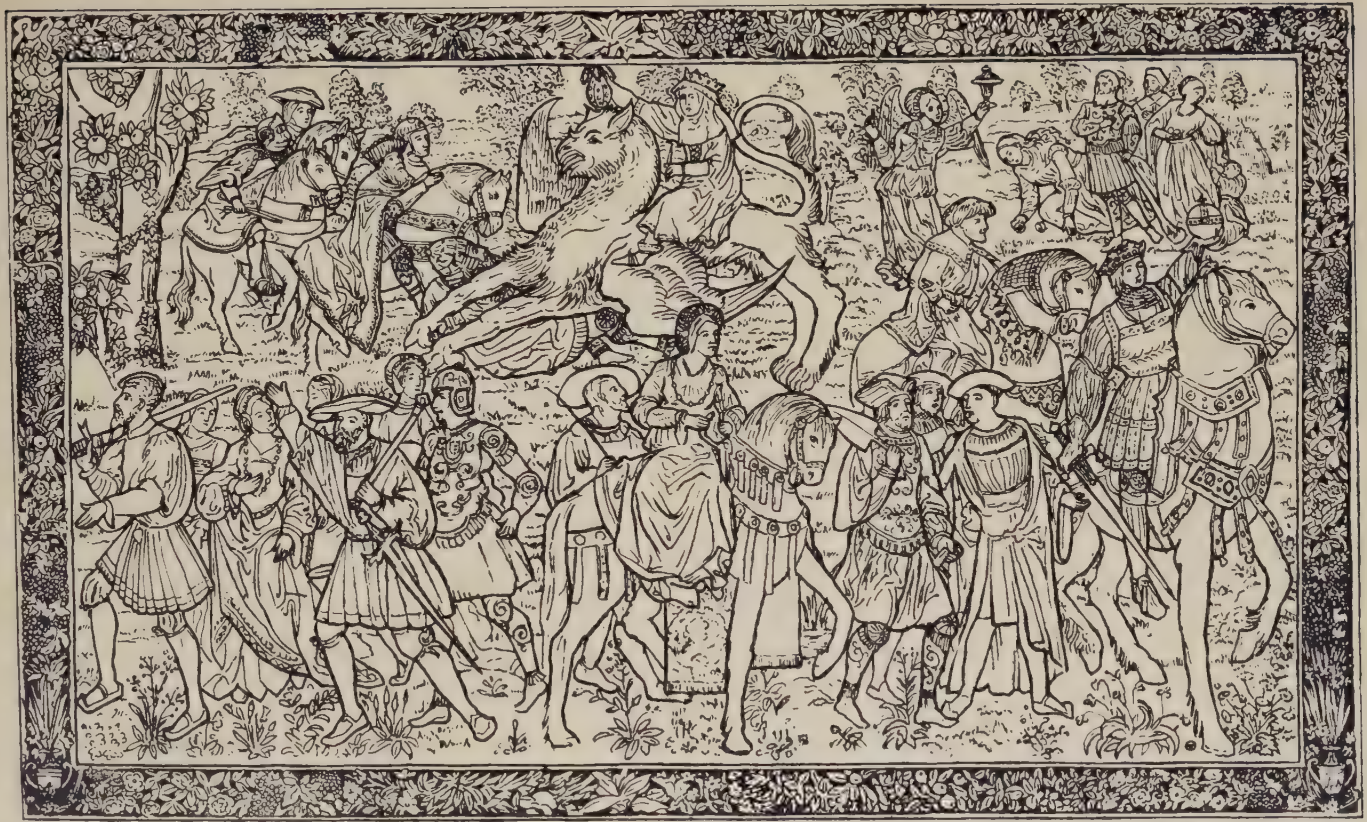
[1] *Bibl. Harl.*, 1419, f. 211.

To F. B. Palmer, Esq., London, belongs a tapestry of great interest. The subject is the Triumph of *Avarice*, one of the sixteenth-century series of the *Seven Deadly Sins*, and the tapestry may be the sole survivor of a series of seven. The only complete set belongs to the Austrian State collection, and is hung in the Kunsthistorisches Museum, Vienna. It bears the mark of the merchant-weaver, William Pannemaker of Brussels. When the unfortunate Count of Egmont was condemned to death in 1567, the Duke of Alva sent his tapestries to Spain, and a set of seven panels of the *Deadly Sins*, with the monogram of Pannemaker, became the property of Philip II. Of these, four remain at Madrid, where there is also a second series, once the property of Maria of Hungary, Governess of the Netherlands, which, originally seven, now numbers six pieces. These exhibit the monogram of an unidentified weaver of Brussels. Mr. Palmer's tapestry measures 24 ft. in length by 14 ft. in height. To the left is the Inferno belching forth fire and smoke, and from it proceeds the winged figure of Avarice seated on a triumphal car drawn by a griffin. Accompanying it are mythological and allegorical figures. Among the latter is King Midas, and on the ground are the mangled remains of victims. An angel from the sky watches and seems about to arrest the progress of the car. The tapestry, woven of gold, silver, silk and fine wools, has an exceptionally beautiful border of flowers and fruit with birds and cherubs. (Illustration facing page 324.) The design of the *Seven Deadly Sins* is attributed to Bernard Van Orley.



Historical and Allegorical Figures.

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HAMPTON COURT PALACE.

CHAPTER X

TAPESTRY-WEAVING IN THE LOW COUNTRIES IN THE 16TH CENTURY

IN the sixteenth century the workshops of Flanders eclipsed all competitors in the manufacture of tapestries. Arras had ceased to produce, but in Bruges, Tournai and Brussels an enormous quantity of hangings were made. Unfortunately there is great difficulty in ascertaining to which of these towns any particular tapestry or style of tapestry belongs, unless documentary evidence be procurable or identity in weaving technique to some ascertained example be established. After the year 1528 this uncertainty is restricted somewhat, for in that year the weavers of Brussels adopted a certain mark to distinguish their productions, and in 1544 the practice became universal throughout the Low Countries. But there is a huge quantity of existing hangings, manufactured from 1480 to 1528, that are of uncertain origin. One sees several distinct schools or styles of these, but there is nothing whereby they can be traced to the workshops of any particular town in the Low Countries. Some years ago the general tendency was to attribute most of these tapestries to Brussels; but at the present day the growing knowledge of the lesser centres of manufacture has led to a more discriminating classification. The history of the craft in Brussels in the early years of the century is limited: it was in a condition of great prosperity, for contemporary writers state that in every Court of Europe hangings of Brussels make were to be found. Many hangings of religious subject, nearly all in the Gothic style and of no great size, pieces that to us are associated with altars and often woven with gold and silver thread, silk and the finest wools, have been attributed to the workshops of Brussels. The panel of

St. Luke painting the Virgin, copied from the painting by Roger Van der Weyden in the Pinacothek, Munich, is one of these ; the *Repose in Egypt,* inspired, perhaps, by a work by the same artist, is another. It is in the Leopold Hirsch collection. A marvellously fine example in the Vatican represents the *Virgin with the Infant Christ,* who squeezes a bunch of grapes over a chalice held by a female saint, probably in token of the sacramental wine. The unparalleled series of tapestries of religious subject woven in the first quarter of the sixteenth century, that constitute the outstanding feature in the royal collection of Spain, have a certain family likeness, and so suggest—as the Brussels origin of two sets has been proved—that they were all woven there. Nearly all are of the most precious materials.

Four of them, representing the *Passion of Christ,* were ordered by Marguerite of Austria, Governess of the Netherlands, from Pierre Pannemaker, a master weaver of Brussels, who executed a rich tapestry for Francis I. of France in 1532. The subjects she chose were the *Prayer in the Garden,* the *Way to Calvary,* the *Crucifixion,* and the *Descent from the Cross.* Inherited by the Emperor Charles V., the tapestries came to Spain ; they were used as decorations at the marriage of Louis XIV. of France and Maria Theresa, and were hung on the walls of the house built on the Isle of the Pheasant, where the Treaty of the Pyrenees was signed in 1659. Marguerite ordered from the same weaver a magnificent dais of three tapestries in 1523. The ceiling shows the *Holy Spirit surrounded by Seraphim*: the dossier, the *Redemption of Original Sin,* Adam and Eve in Eden in the distance ; in the middle, Christ on the Cross with two adoring angels ; on the right, the Virgin and St. John ; on the left, figures of Pity and Justice, the latter sheathing a sword while Pity receives the blood of Christ in a chalice. The dais is said to have been used by Charles V. in the ceremony of abdication.

The *History of the Virgin,* a set of four panels, came to the Spanish Crown from Philip the Handsome and Juana the Foolish. The tapestries illustrate *God sending Gabriel on his Mission,* the *Annunciation,* the *Birth of Christ,* and the

Coronation of the Virgin. The smaller incidents in each tapestry are separated from each other by architectural mouldings. The figures are very beautiful, and the composition of groups shows the skill of a master of the first rank. These tapestries were taken to Yuste by Charles V. when he retired from the world. Two other hangings of the same title were inherited from the same source. One is woven with the *Birth of Christ* as a fulfilment of the prophecy ; the other, the *Presentation of Christ in the Temple.*

The story of *David and Bathsheba,* a series of ten pieces, is of the richest character, and full of exquisite detail, floral and ornamental. The scene where the King beholds Bathsheba bathing is represented by the lady letting the water from a fountain trickle through her fingers. She is fully dressed and accompanied by her husband, a page, and a numerous company. The conceptions are very quaint. There is also a remarkable set of four tapestries woven with the story of *John the Baptist,* the subjects being :—the *Visitation, St. John wishes to undergo Penance,* the *Pharisees enquire about Christ,* and the *Baptism of Christ.*[1]

The researches of M. Destrée, director of the Brussels Museum, brought to light the interesting history of a tapestry under his care, and provided a valuable clue to the origin of similar specimens. In 1513, the Brotherhood of the Saint-Sacrament at Louvain ordered a tapestry representing the *Death of Herkinbald* from Leo, a weaver of Brussels. It was designed by the artist Jan Van Room, also known as Jan Van Brussels, while the full-size drawings or cartoons were made by another known as Maître Philippe. The composition is divided in three sections by Renaissance pillars ; the narrow floral border of the older style is retained, but is broken at intervals by square panels, like that in the *Triumphs of Petrarch* at Hampton Court and the *Triumph of Prudence* in the Royal Scottish Museum. The *Deposition from the Cross* in the Brussels Museum contains a figure so very like one in the *Herkinbald* panel that the cartoon must have been by the same artist, and the same clue is found in other tapestries of the period.

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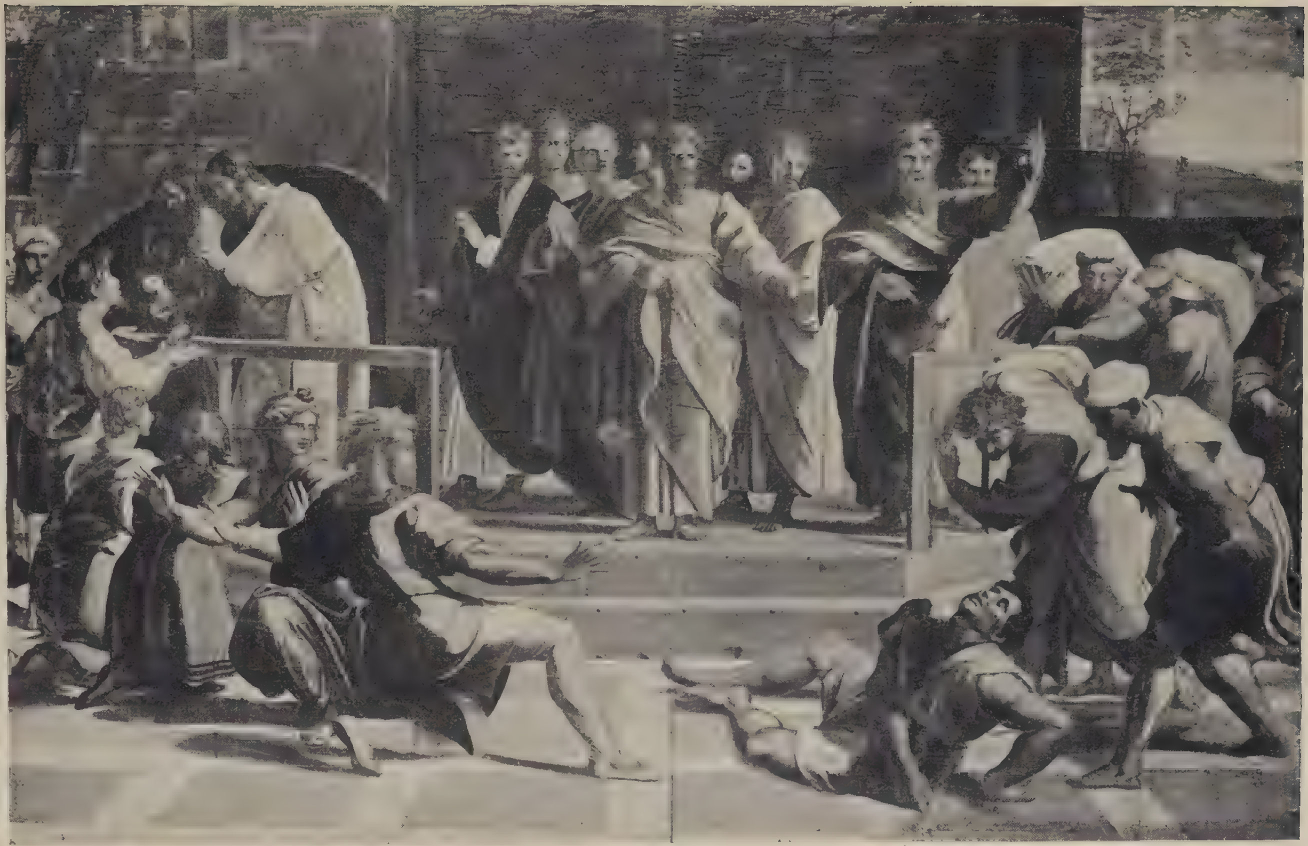
[1] Count de Valencia de Don Juan, *Tapices de la corona de España,* 1903.

In the same Museum is another hanging which has some points in common with the foregoing : the architecture dividing it in three is Renaissance, and the type of figures is the same. It represents the triumphant procession of the *Miraculous Image of Nôtre Dame du Sablon* to the church of that name in Brussels. Although the story is fourteenth century, its representation is contemporary with the tapestry. The chief figures in the composition are stated to portray Philip the Handsome, Marguerite of Austria, the Emperor Charles V., his brother Ferdinand, and other notabilities. The hanging is one of a set ordered by François de Taxis, postmaster, to mark his foundation of a chapel in the church of the name. His figure is woven in the foreground ; in the border appears an inscription to the effect that he had had the tapestry woven in 1518, but he did not live to see it, as his death took place in 1517. The borders are inferior in design—Renaissance ornament, scrolls with inscriptions, the arms of Marguerite of Austria and those of the donor. The panel is one of a set of four.

The favourite subject of *Esther and Ahasueras* is illustrated by three tapestries of this period in the Victoria and Albert Museum. These are of the Brussels type, to which also belong two allegorical subjects. One shows the *Courts of Love, Religion, and War* ; the other, a *Royal Court,* was woven about 1520. In the Museum is displayed a *verdure with the arms of the Giovio family* of Como. The blue ground is almost covered with small flowers, in which various animals on a small scale are introduced ; at intervals three circular medallions containing landscapes and arms within wreaths are imposed. The border is red, and in it military trophies, boys, dolphins, and flowers, and lion masks on a blue ground in the angles, are depicted. The tapestry is said to have been in the Palazzo Giovio, Como. A smaller *verdure* shows a unicorn and birds on a similar ground.

The most significant evidence of the superiority of the craftsmen in Brussels is that the designs of the greatest artist of his time were entrusted to weavers of that town to be reproduced in tapestry. Pope Leo X. commissioned Raphael to design a set of the cartoons, of the title of the *Acts of the*



The Cartoon, by Raphael, of the Death of Ananias. Copyright of the King.

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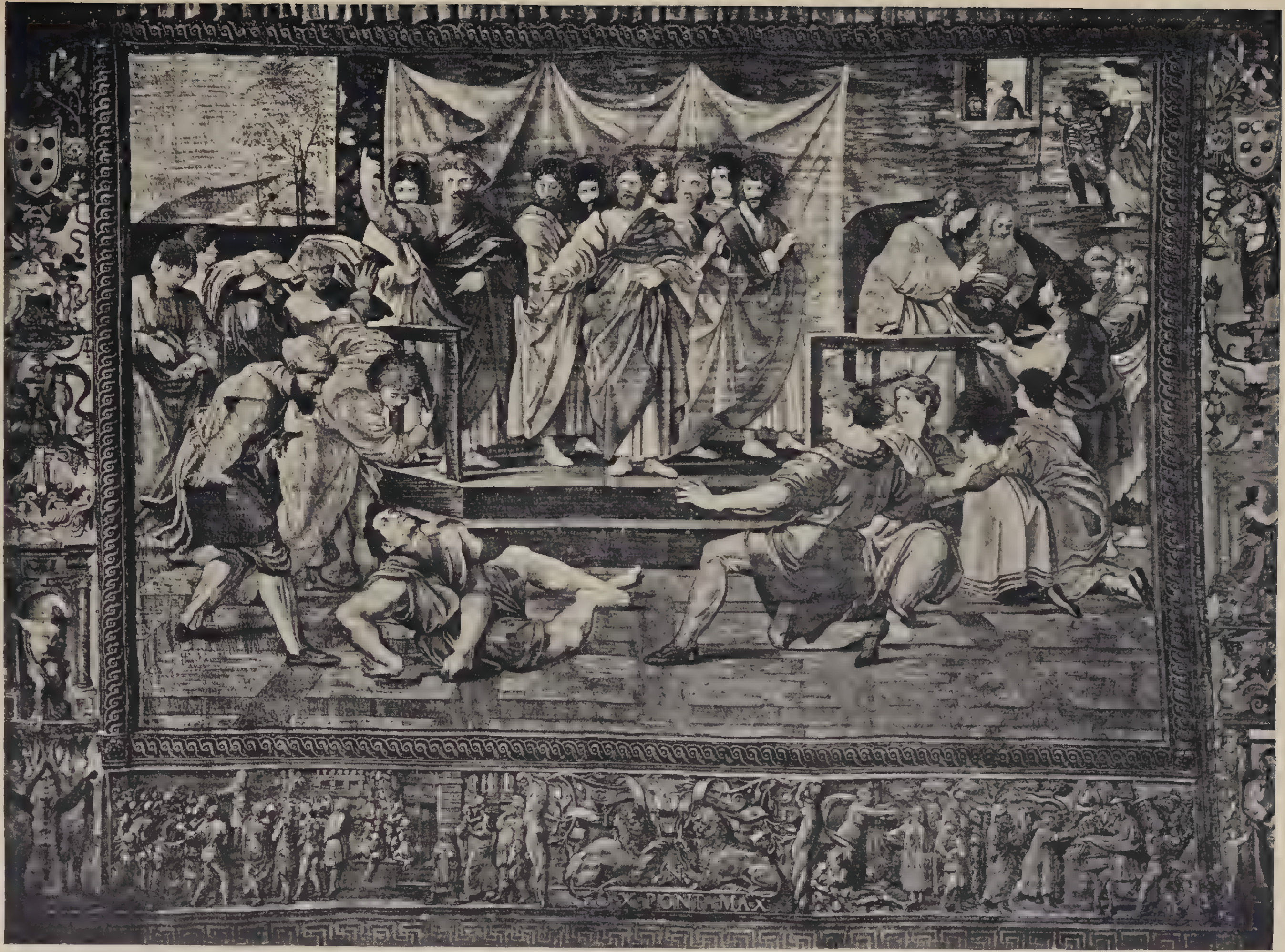
The cartoons, at least seven of them, remained at Brussels, where they came under the notice of Rubens, who advised Charles I. of England, then Prince of Wales, to acquire them for use in the Mortlake manufactory in England. They were taken to England about 1630, and according to some authorities their reproduction resulted in the finest tapestries ever woven in England. The Parliamentary Commissioners, in assessing the effects belonging to the Crown, valued the Raphael Cartoons at £300, and in the sale catalogue they are entered as being "now in the use of the Lord Protector." Since that time they have remained in the royal collection. A special gallery was built in Hampton Court Palace for their exhibition, but in 1865 they were removed to South Kensington, and are now in the Victoria and Albert Museum. There a roof with coloured glass throws a mellow light upon the cartoons, leading the eyes to rest lightly upon the abundant evidences of mutilation, and bringing out to advantage the tones and colours that, though far from being in the freshness of their pristine state, appear *full* under these conditions. These cartoons of Raphael differ from the ancient "*patrons et pourtraitures*," in being executed on paper, consequently each scene is composed of a series of sheets set squarely together. In places where the medium is thin, one can trace the preparatory drawing, and the thoroughness of the method is shown by the fact that the base and lower part of a column had been carefully drawn before the figure standing in front and concealing it had been painted. In dealing with the perspective of buildings, Raphael used several points of vision ; but, had scientific correctness been insisted upon, the eye would have been attracted unduly by the series of lines convergent to a single point. In *Paul Preaching at Athens* the architecture already preponderating would have been overwhelmingly so, had the perspective been theoretically perfect, but the master has treated that science as his servant, and the result shows how successfully.

A thing to be noted in these cartoons is the pricking that occurs on all the principal outlines : this may have been done by the Flemish craftsmen in the workshops of Van Aelst. In



The Death of Ananias.

Photograph by Alinari.

THE VATICAN.

the course of tear and wear the cartoons have suffered many mishaps, and are now somewhat smaller in area than the tapestries in the Vatican. The original drawings of the borders, with wonderful compositions of multitudinous figures, coats of arms, etc., appear never to have reached England, and seven only of the ten cartoons are extant. Considering the battered condition of these, it is no marvel that the others have become disintegrated, but the reproductions of the *Stoning of Stephen*, the *Conversion of St. Paul*, and the *St. Paul in his dungeon at Philippi* in tapestry are still in the Vatican. In furnishing the gallery in South Kensington the authorities wisely sent an artist, Mr. W. Palin, to Rome, with a commission to paint a full-size replica on cloth of the missing scenes, so one may study the effect of the entire series in one room. The cartoons passed through strange vicissitudes, but in this they were surpassed by the tapestries. One would imagine that in the sacred precinct of the Vatican they would have been secure, and been handed down unimpaired as a sacred legacy through all time. Only two years after their enthusiastic reception in Rome, Pope Leo died, and the Raphael tapestries were pawned. Then injury followed insult ; some of them were stolen in the sack of Rome in 1527 and badly mutilated. Carried away from Rome, these pieces of the " Arazzi " next appeared at Constantinople, where they were seen by the Constable de Montmorency, who was the means of restoring them to the Vatican. There they remained until the entry of the French troops into Rome in the end of the eighteenth century. Bought by a syndicate of dealers the next exhibition of the tapestries was in the Louvre. At length Pope Pius VII. succeeded in purchasing them, and they were re-installed in the Vatican about 1808.[1]

In modern opinion, the tapestries of the *Acts of the Apostles* do not deserve a tithe of the admiration caused by their first appearance in Rome, certainly not an hundredth part of the attention the existing cartoons receive. Nor is this to be wondered at. The type of figures and heads, the composition, manner of shading, amount of detail in landscape and sky, with the elaborate borders of the cartoons, were foreign to the traditionary art of the Flemish weavers, and the marvel is that they succeeded, with the degree of excellence they attained, in the translation. The somewhat heavy Flemish figures of old were generally rendered against a background of verdure or architectural features, in both of which an exuberance of detail provided depth and richness, in which by contrast the sense of heaviness in the figures was lost. Now the *Christ's Charge to Peter* is little more than an assembly of men projected on a background of light distant landscape and sky. Accepting the fact that the system of using a palette of full-toned and strong colour was based on the old style of complement to a heavy background, one can understand why that cartoon proved so difficult in execution to the Flemish weavers, and a significant fact is shown in the liberty taken by the craftsmen in sprinkling a pattern of fleur-de-lis on the robe of Our Lord. Differences in colour to that in the cartoons also show the light in which the weavers viewed the new essay. The beautiful figured borders must have puzzled the old weavers, accustomed as they were to the simple bands of floral forms that framed their compositions.

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[1] M. A. Wauters, *Les Tapisseries bruxelloises*, p. 101.

The death of Raphael in 1520 renders it probable that the *Acts of the Apostles* constituted the only designs he executed for tapestry-weaving, but three sets were for a long time attributed to him, one being *Scenes from the Life of Christ*, woven by Van Aelst, who was now pontifical tapestry-weaver, in which official capacity he was retained by Clement VII. The cartoons are reported to have been made from fragments of the master's drawings. The designs of *Children Playing* are now attributed to Giulio Romano.[1] These designs were used as models in the seventeenth century. Of the third set, *The Grotesques of Raphael*, nothing but the name remains.

With the execution of the cartoons of Raphael one of

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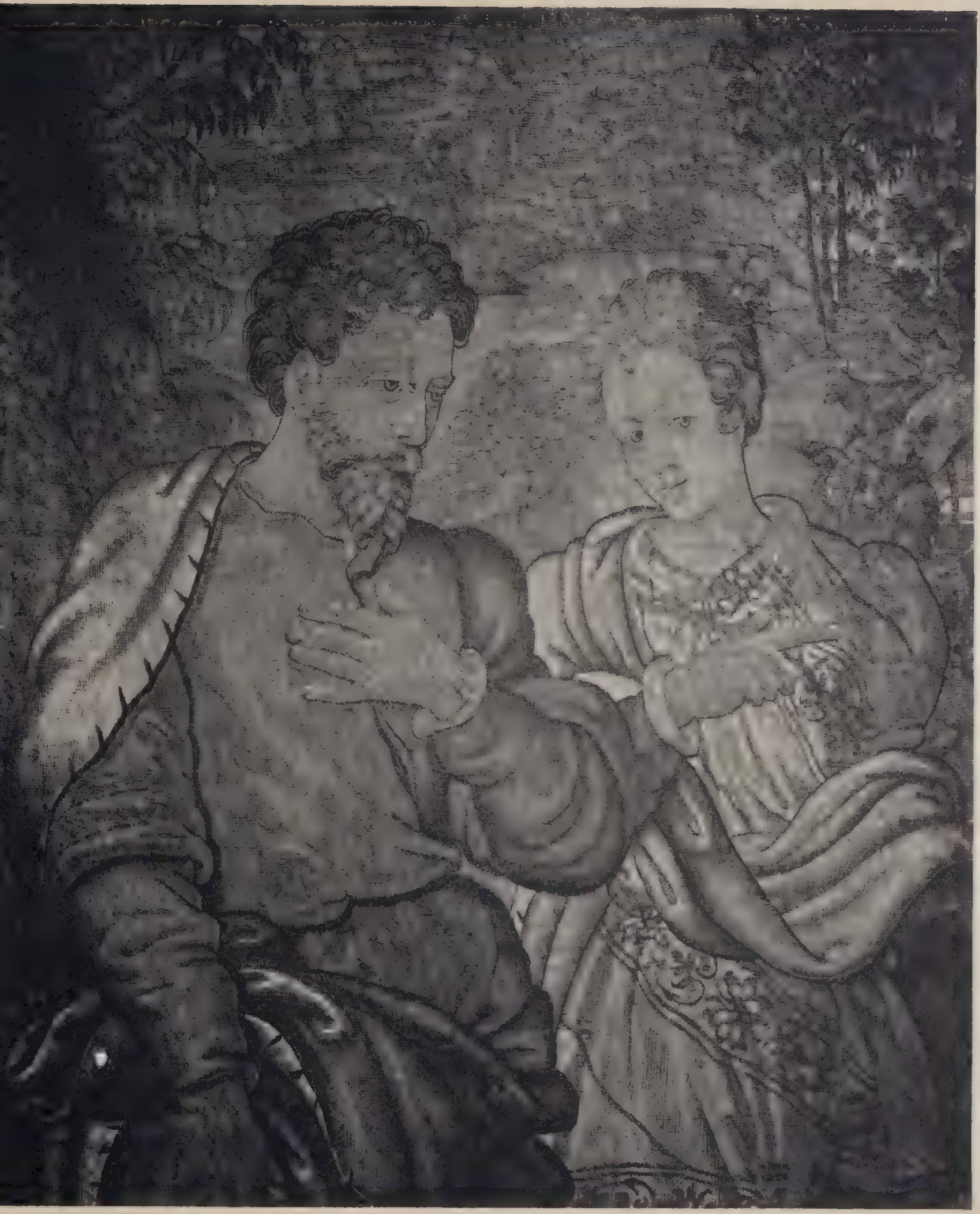
[1] A beautiful drawing by this master is in the collection of George Salting, Esq., now known as the Salting Bequest in the Victoria and Albert Museum. It is undoubtedly one of the small designs from which the cartoons of *Children Playing* were made. An Italian tapestry of the same subject is in the collection. (Illustrations facing pages 230 and 232.)



Tobit and the Angel.

BISHAM ABBEY.

the most rapid changes of style in any art took place in Brussels. Dramatic and pictorially decorative compositions took the place of the old crowded and formal arrangements. Tapestry, without imitating the technique of painting, became as it were a woven picture or fresco in aught else. The excessive richness due to wealth of detail in natural objects such as flowers was discontinued, and with it went the loving treatment of things inanimate. Richness of effect was attempted more by the use of broad spaces worked in gold and silver than by elaborate patterns. To be seen to advantage, the new tapestries had to be exhibited in a situation where no tall furniture could interfere with the effect of the composition, and the borders in consequence were enlarged.

Despite the fact of the designs being nearly all Italian, the old Flemish feeling lingered in the landscape, foliage and accessories : there are examples, too, where the Flemish style has overpowered the Italian, as in the *Apocalypse* in the royal collection at Madrid.

In England there are examples of the Italian-Flemish style in the *History of Abraham* at Hampton Court, and the *History of Tobit* in the royal collection, both woven before 1548. The *History of Tobit* at Bisham Abbey is of the same date, the work of a Flemish artist under the spell of Raphael, as will be seen by the illustrations facing pages 196, 200, 242, 340.

The prosperity of Brussels was at its fullest in the first half of the century, and with prosperity came the use of methods not in accordance with the best traditions of the craft : for example, the colouring by liquid dyes of such features as the lips, cheeks, and flesh parts. Within five years after the completion of the Raphael tapestries these degenerate practices crept in, and were of sufficient importance to require attention in an ordinance promulgated to the workers in 1525. In consequence of numerous complaints, it was ordained that in no tapestry worth more than twelve pence an ell must any manufacturer add to the heads and features by means of liquid substances, nor must any master copy or imitate models already executed by another.[1]

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[1] M. Wauters, *Les Tapisseries bruxelloises*, p. 133.

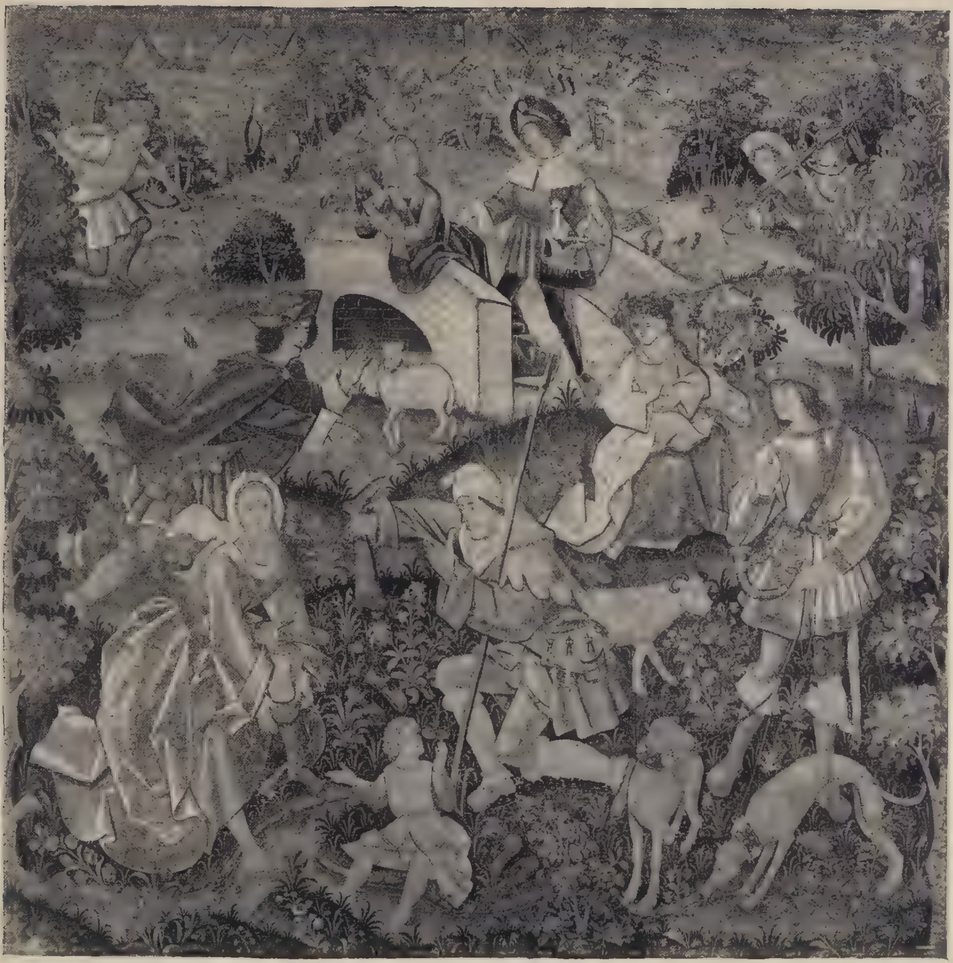
Against this a declaration made by some of the principal tapissiers must not be overlooked. Jean le Clerck, Guillaume de Kempeneere, Guillaume and Jean Dermoyen, speaking for the corporation, declared officially that Jean Mostinck Van Eidighen (Enghien) had been ten or twelve years tapissier to the King of England (Henry VIII.) ; and he formally guaranteed that in all his time he had never found a tapestry of Brussels in which faults had been hidden by the use of liquid substances.[1]

In 1528 an edict was promulgated in the interests of the trade in Brussels.[2] It rendered an official mark compulsory upon all pieces of greater area than six ells. This mark consisted of a red shield supported by two " B "s, the letters to be lighter in tone than that of the selvedge into which they were woven. The number of pieces extant bearing this mark testifies the enormous output of the Brussels workshops. Neither of these proclamations was effective in eradicating the degenerate practices, especially in the provinces ; so in 1544 Charles V. formulated a set of laws to govern the industry in the Low Countries. It was a most drastic measure, applying the regulations of the Brussels corporation to the provincial workshops.

The first article forbade the making of tapestries except when conducted under the regulations of a corporation of tapestry-weavers, as in Louvain, Brussels, Antwerp, Bruges, Audenarde, Alost, Enghien, Binche, Lille, Tournai, etc. The quality of materials, when the price of the fabric was to be more than 24 sous an ell, was thus specified; the warp must be of the woollen thread of Lyons, Spain, or Aragon, of spun thread or similar stuff, and all thoroughly clean, while the colours must be of fast dye. Each tapestry must be woven in one piece only. Then comes an extension of the Brussels ordinance of 1528 : the master who manufactures or causes a tapestry to be made must have his mark or ensign worked in one of the corners at the base of the said tapestry, and near it such ensigns as the town shall order ; so that by means of

[1] Annales de la Société d'Archéologie de Bruxelles, vol. x., p. 287.

[2] M. Wauters, *Les Tapisseries bruxelloises*, p. 133.



Shepherds and Hunters.

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these the work shall be known to be of that town, and by that master, etc.

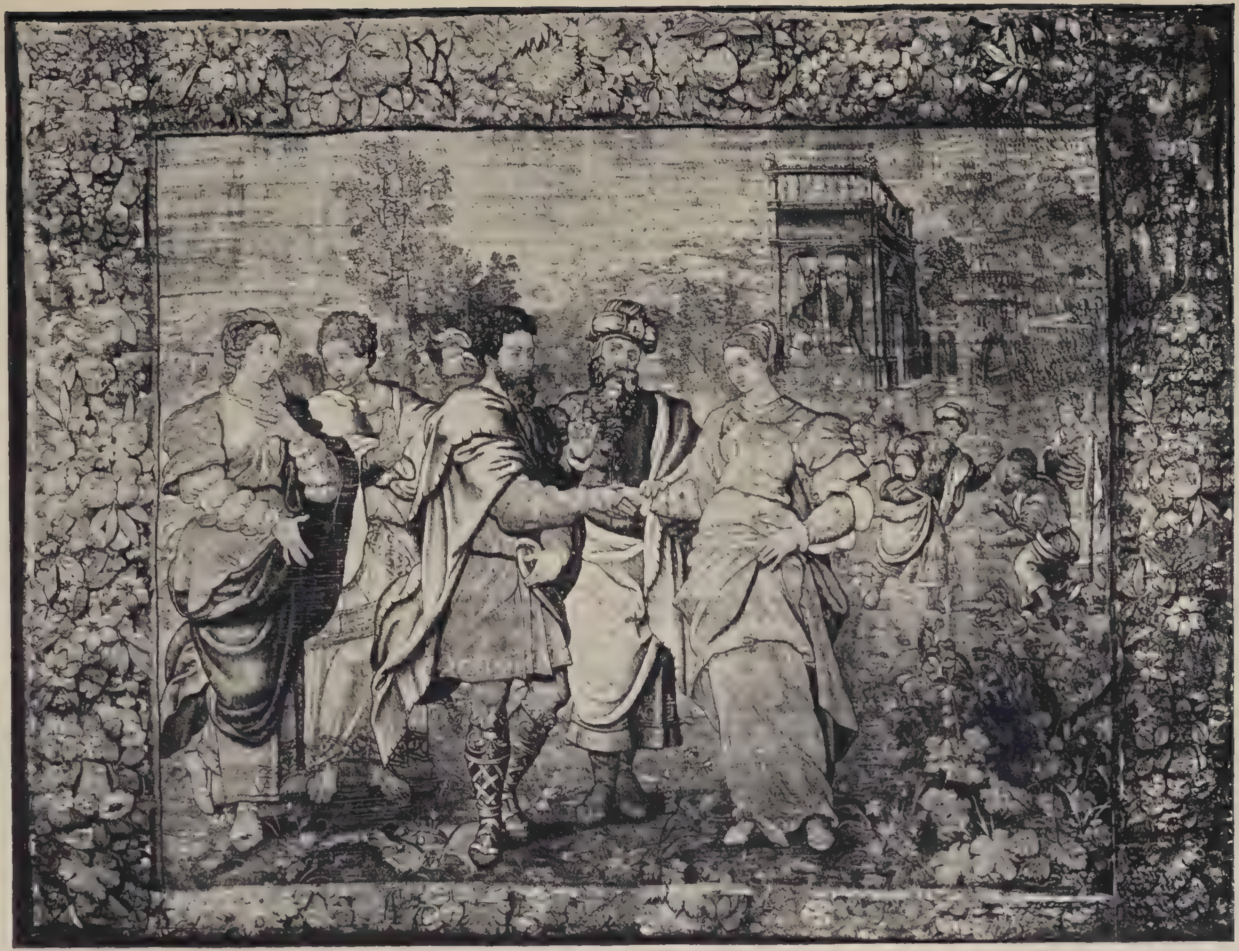
These marks had been in use in Brussels since 1528, although it is uncertain if the name of the master was compulsory at the time. Unfortunately the register of such marks in Brussels has been lost, and only a few can be identified. M. Wauters has succeeded in establishing that of Wilhelm de Pannemaker, and he asserts that, where in these marks a diagram resembling the figure 4 reversed is found, it means that the piece was woven for a merchant or a weaver who dealt in tapestries.

The maker's mark, however, is of earlier origin than the sixteenth century, as there is evidence of its use by Rinaldo Boteram at Siena in 1438.

The edict being rigorously enforced must have checked the abuses it aimed at; but, while successful in its main object, it undeniably exercised an adverse influence on the prosperity of the manufacture in the Low Countries: it certainly marks the decline of it. The abuses must have arisen from haste on the part of the weavers in carrying out their numerous commissions, and every makeshift was practised. The ordinance states that each cloth or tapestry should be of one piece. The abuse was that, in order to save time, the hanging was woven in portions and these were afterwards pieced together. This method employed a greater number of weavers on the same hanging, and thereby effected a saving of time. Accustomed to this and other similar practices, the weavers had been able to get through more work, and could contract with their clients at a cheaper rate, than when working under the rules of the ordinance. The effects of these restrictions must have been paralysing to workshops of the cheaper sort, and being in force over all the provinces may have seemed to foreign clients a virtual admission of fraudulent practices. The low or "*basse*" loom made its appearance felt at this time, giving quicker results and yet in accordance with the ordinance. This haste was the ruin of the finer work of Brussels. Design had deteriorated since the days of Raphael. To complete the *débâcle*, the religious persecutions and strife about 1560 led to emigration of the weavers. England, France and Germany were open to receive them.

The encouragement and patronage of the Emperor Maximilian and Philip of Spain were strong factors in the early prosperity of Brussels, and Charles V. of Spain looked keenly after the interests of the industry. Maria, Queen of Hungary, and Governess-General of the Low Countries, was a great patroness of the tapestry-weavers, and her privy purse accounts contain valuable records of matters appertaining to the history of the craft. In 1535 she bought of Guillaume Dermoyen a set of twelve pieces of the *History of Hercules*, and in the same year Guillaume de Kempenaied furnished her with several small hangings. Jean Pierre died in 1539, while he was engaged on a commission from her. She had dealings with Patrus Van der Walle, or Peter Van der Val as he is styled in the inventory of Henry VIII. of England. From him she purchased a rich set of seven pieces representing the *Seven Deadly Sins*. Another merchant who had dealings with Henry VIII., Erasmus Schetz (anglicised, Skotte), sold her a *History of Chipion Abrican* (Scipio Africanus). The Queen died in 1558. Marguerite of Austria had in her service one of the best known designers of tapestry—a Flemish artist —Bernard Van Orley (1471–1541). He was a student of Raphael, and may have worked in his studio. His share in the production of the tapestries of the *Acts of the Apostles* has already been recorded, and after that commission he was appointed Court painter to Marguerite of Austria. He composed for her a great number of cartoons that were executed in tapestry and hung on the walls of her palace. M. Wauters has ascertained that this painter designed the " Hunts of Maximilian " or the " Hunts of Guise," but in these tapestries there is not the slightest trace of his Raphaelite manner. The tapestries, which were woven by François Geubels of Brussels, are now in the Louvre, and we cannot do better than repeat M. Darcel's comments on them :—

> The tapestry is very compact in pattern, and admirable in execution. Its colouring is composed of eighty-three different tints, which are divided into twenty-two series, each of them embracing from two to five tones; that is, there are only five



The Marriage of Tobit.

modulations of the same blue or of the same yellow-green—the first used in the costumes and harness, the second in the same costumes and the foliage, and two shades of normal yellow and red, the first for the light parts of the whole composition and the second for the coloured parts of the dresses. The few colours mixed one with the other by the weaver so as to produce light and shade are distributed everywhere, giving unity to the whole piece, in which indeed the light is almost entirely yellow. In short, the colours, being the lightest in the chromatic scale, are not only the most durable but give greater brilliancy to the whole.

To Bernard Van Orley has been accredited the *Entombment* of the Alva collection, the *History of Abraham* at Hampton Court, and the sets known as the *Lucas Months*, with numerous others. A list of the designers of tapestry of this period would be a long one, in which Italian names would form the vast majority: Giulio Romano is accredited with the designing of a great number of Flemish weavings. There were many styles, and it is impossible to classify the various types of hangings in chronological order. Here are a few:—

The *Passion of Our Lord*, at Madrid, bought in 1503–1504.
The *Triumphs of Petrarch*, dated 1507.
The *Miraculous Statue of Our Lady of Sablon*, ordered in 1518.
The *Acts of the Apostles*, finished in 1519.
The *Battle of Pavia*, 1531.
The *Apocalypse* at Madrid, about 1540.
Vertumnus and Pomona, about 1545.
Conquest of Tunis, woven 1549–1554.
Victories of the Duke of Alva, about 1570.

A few of the better known sets, woven in Brussels in the sixteenth century, were:—

The *Great History of Scipio*, in 22 pieces; *Small History of Scipio*, 10 pieces; *Fructus Belli*, in eight pieces; *Story of Lucrece*, *Triumphs of Bacchus*, *Story of Orpheus*, *Grotesques*, *Grotesque months*, *Rape of the Sabines*, *Combats of the Gods and Titans*, *History of Romulus and Remus*, *Story of Moses*, *Story of Noah*, *History of Vulcan and Venus*, *Story of Psyche*, *Triumphs of the Gods* (Mantegna), *Sacrifice of Polyxena*, *Apollo and Marsyas*, *Icarus*, *Perseus and Andromeda*, *Life of Hercules*, *History of Tobias*, etc.

The *History of Scipio* was divided into three parts, namely:—the Deeds, the Triumphs, and the Fruits of War, the cartoons for the tapestries being based on small drawings by Giulio Romano, now in the Louvre. Evidently these were made use of by Francesco Primaticcio, known as Le Primatrice and Le Sieur de Boulogne, at the instance of Francis I.

of France in 1532, when the latter signed a contract with Marchio Baldi of Antwerp, agent of Marc Cretif of Brussels, to furnish about 400 square French ells of rich tapestry of gold and silk containing the story of *Scipio Africanus.* The subjects of the first part were :—Scipio and Victory, Scipio saving his Father, the Siege of New Carthage, the Mural Crown, the Clemency of Scipio, his Continence, Indibilis and Mandonius, the Battle of Baecula, the Capture of Hasdrubal's Camp, the Banquet of Scipio, Hasdrubal and Syphax, the Fight between Corbis and Orsua, the Banquet with the Tribunes, the Landing in Africa, Burning the Numidian Camp, the Conference between Scipio and Hannibal, the Battle of Zama, the Carthaginian Envoys, and their Reception by Scipio.

The *Triumphs of Scipio* comprised :—the Captives and Animals ; Lictors, Musicians, and Standards ; Horsemen ; the Throne ; the Circus ; the Portico ; Syphax ; the Chariot of Triumph ; and the Capitol.

The *Fruits of War* showed :—the Camp, the Soldiers' Pay-day, Repast of the General, after the Battle, the Taking of a City, the Flight from it, the Triumph, and Punishment and Rewards.

The series made for Francis I. were burnt in 1797 for the sake of the gold they contained, but copies from another set had been woven at the Gobelins. There are the remains of several sixteenth-century sets still with us. In the Madrid collection there are seven panels by a Brussels weaver, which were bought by Maria of Hungary, and two other sets. Two pieces have survived of the series of ten woven for Jacques d'Albon, Marshal de Saint André, about the middle of the sixteenth century, and one of these is in the Brussels Museum.[1] The writer saw a very rich set, belonging to a nobleman, in Madrid. Part of it is now in America.

Pierre Pannemaker had three sons who followed their father's craft. The greatest was William. The series of ten huge tapestries of the *History of Abraham*, very richly woven in gold, silk, and fine wools, in the Great Hall at Hampton Court Palace, bears his monogram ; six pieces of similar design in the Austrian State collection, and seven panels of the same character in the royal collection of Spain, have his mark on their selvedges. In the latter collection there are four tapestries of an original set of seven woven by him for the ill-fated Count of Egmont, and representing *The Deadly or Capital Sins*, while a complete series of seven of the same subject is one of the treasures in the State collection at Vienna. Both are signed. There, too, are eight panels by Pannemaker which display the *Arms of the Emperor Charles V.* ; and six devoted to *The Armorials of Cardinal Anthony Perenot de Granvelle*, who died in 1586. The same arms and maker's mark appear on three tapestries representing *Children Playing* in the Spanish collection. The designs are by Giulio Romano. A set of hangings in the design of which the influence of the earlier style is manifest, and perhaps due to Jean de Bruges, was made by Pannemaker for the Spanish Crown in 1561. It represents the *Apocalypse*, and is of eight pieces, wrought in gold, silk, and wool. Four tapestries setting forth the *Story of Noah*, and woven by Pannemaker, are also at Madrid.

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[1] Col. d'Astier, *La belle tapisserye du roy* (1532–1797) *et les tentures de Scipion l'Africain*, 1907.

There is an interesting account of the technical details of the weaving of one of the tapestries above mentioned, viz. the *Conquest of Tunis*, now in the royal collection at Madrid. Charles V. of Spain, when he set sail with his army to conquer Tunis, was accompanied by his Court painter Jan Vermay or Vermeyen, of Beverwyck near Haarlem. While the campaign was in full operation the artist made notes on the spot, and from these he drew cartoons of immense size, crammed with military details. The weaving of the tapestries was entrusted to William Pannemaker, of Brussels, and the set was carried out regardless of expense, in gold, silver, silk and fine wools. The contract has been reproduced by MM. Wauters and Houdoy, and is instructive. Pannemaker undertook to use the finest silks of Granada for the weft with the finest thread of Lyons. As in similar cases, the client supplied the gold and silver thread. Pannemaker received 559 lb. 1 oz. likewise of silk dyed and spun at Granada, under the supervision of an agent appointed by Charles V. The silks cost 6637 florins without the agent's expenses, and were dyed in nineteen colours of from three to five shades each, and it is recorded that 160 lb. of silk were spoiled in the attempt to get a particular blue. Pannemaker, on receiving the material, employed seven workmen without intermission upon each hanging, i.e. eighty-four workmen in all. At that rate the weaving was done in a little over five years from the beginning. When a piece was finished he submitted it for approval to the jurors of the craft, who had the power of ordering any alterations they considered fit. The entire set was finished in 1554, and measured 1244 ells, which at 12 florins per ell cost 14,952 florins. In addition, the artist was to receive a life annuity of 106 florins, if the Emperor was satisfied with the work.[1]

Pannemaker also produced the very rich tapestries that commemorate the *Victories of the Duke of Alva*, pieces of such minute detail that they rival the ecclesiastical masterpieces of the beginning of the century, and may be compared to a military encyclopaedia of the period. There are three of them. In the top borders are the Duke's arms, his initials F. M. (Fernando Maria Alvarez de Toledo), the ducal coronet, and a row of roses. He was Governor-General of the Netherlands in 1563. The panels illustrate the *Attack*, the *Passage of a River*, and the *Victory*. The side borders are woven with beasts and birds, while the others display wagons, cannon, soldiers, the wounded and dead, camp followers, and all the impedimenta of an army.

As decorations, the most perfect of any designs woven by Pannemaker are the tapestries of *Vertumnus and Pomona*. The spirit of them is Italian. They represent various episodes in the wooing of the Goddess of the Fruits of the Earth by the God of the Seasons, dressed as an agriculturist, a fisherman, a soldier, a reaper, a gardener, and others; but he met with no success until he approached her as an old woman. Majestic caryatid figures supporting entablatures or the arches of a pergola, and trellises of flowers and fruit, are often in the stage

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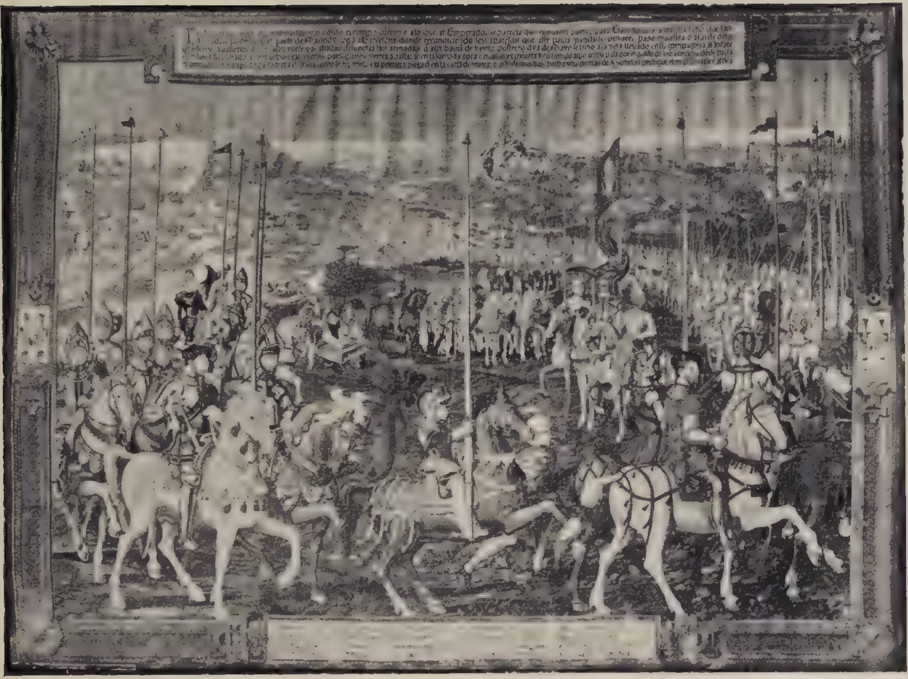
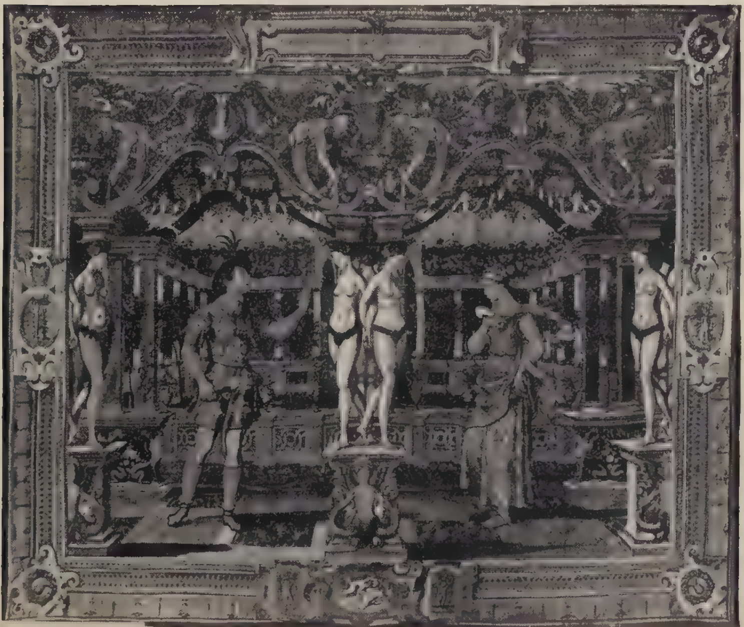
[1] M. Wauters, *Les Tapisseries bruxelloises*, pp. 75–82.



The Conquest of Tunis—The Review.

ROYAL SPANISH COLLECTION.



Vertumnus and Pomona.

scenery. These frame a garden where one has a glimpse of the great god Pan dancing with the nymphs, or old Silenus supported on his ass by bacchanals and denizens of the woodlands and waters. The spontaneity in conception, the magnificent decorative qualities, the dignity of its figures and caryatids, the beauty of its trellises of roses and vines, with the wealth of interesting detail, constitute in this series a manifestation of the spirit of the Renaissance unsurpassed in any art or craft. The borders are slightly varied ; one type in its design seems to be a remarkable anticipation of the common picture frame idea of the eighteenth century. Pannemaker wove two sets of these tapestries for Philip II. of Spain. They were wrought in gold and silver and silk, similar to one bought, with a series representing *Poesy*, before 1546 from George Wezeler, or Wescher. These are three out of the four sets in the royal collection of Spain. There is another set of *Vertumnus and Pomona* in the Vienna collection. It consists of nine pieces, and is signed by Wezeler.

The latter was prominent as a *negociant*, and we have a glimpse of one of his transactions in an entry amongst the notes of Shartogen, Sen., notary (minute of January 21, 1534) : de Kempeneere, weaver, of Brussels, sells to George de Veselius, *negociant*, a gold-worker of Antwerp, twenty tapestries, ten already made and worked with gold and silver, at 16 florins the ell. The ten first pieces represent the *History of Ypesina*, the other ten, worked with silk, of the *History of Jacob*.[1]

The much-admired *Hunts of Maximilian*, now in the Louvre, was woven by François Geubels of Brussels. He was one of the principal weavers of his time. Mentioned in 1541, he was well known in 1554, and was associated with tapestries of the *Arabesques of Raphael* and the *Triumphs of the Gods*. In 1571 he sold to Philip II., for the Archbishop of Treves, a set of the *History of Samson*. His mark appears on the series of the *Seven Cardinal Virtues* at Vienna, and on another representing the story of *Romulus and Remus*. In a second series of that subject his mark appears with those of other weavers, suggesting that the commission was farmed out.

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[1] F. Donnet, *Annales de la Société d'Archéologie de Bruxelles*, vol. x., pp. 274–5.

This method of the contractors for providing tapestries is illustrated in a document of 1595. Chrétien de Saubigny, Sieur de Rhosane, ordered some tapestries of Carlier, merchant of tapestry in Antwerp. The latter employed Jacques Geubels, of Brussels, to weave seven pieces, representing a gallery with pillars; Chrétien Van Visch, of Brussels, undertook another part of the order, and distributed the commission among his chief workmen; Pierre Valgendris wove a piece of foliage, and Antoine Aerts two pieces.[1] By this method a set of tapestries could be provided in a very short time.

The following list of Brussels weavers and merchants is necessarily incomplete.

1504. Peter Van Aelst, *Acts of the Apostles*, *History of Troy*, *History of Noah*, *Elephants and Giraffes*, etc.
1507. Jean Van Hans.
1513. Leo.
1522. Jean le Clerck, Guillaume de Kempeneere, Guillaume and Jean Dermoyen.
1528. Georges Wezeler.
1529. Pierre Pannemaker.
1532. Mark Cretif.
1534. Guillaume de Kempeneere, *History of Ypesina*, *History of Jacob.*
1535. Guillaume de Kempenaied, Guillaume Dermoyen, *History of Hercules.*
1539. Jean Pierre Vilain, merchant, Petrus Van der Wal, Erasmus Schetz.
1541. Henri and Guillaume de Pannemaker.
1544. Balthazar Van Vlierden.
1545. François Geubels.
1550. Antoine Van Herberghen.
1555. Symon de Parentz.
1557. Estienne Peperman, Loys le Mestre, Henri Van Ouniwreken, François Meurtz, Jean Bogaert, Joos Orleur, Pierre Schuere, Gilles Van der Heyden.
1560. André Vander Strate of Laeken, near Brussels.
1561. Michel de Vos.
1563. Denis de Bruyne, Jean de Poortere, Jaspar Provoost, Hubert Rumbeslagere.
1566. Jean de Buck.
1571. Jehan Rigau.
1576. Jean Van Londerseel, Leo Vanden Hecke, Nicolas Vanden Hove, Jacques Leyniers, Hubert de Maecht, Daniel Thienpont, Nicolas Hellinc, Martin Reymbouts.
1584. Josse de Herseele.
1586. Gaspar Van der Bruggen.
1594. Lancelot de Neke.
1596. Jean Geubels.
1596. Chrétien de Visch.
1598. Guillaume Tous (age 51), Jacques Tseraerts (65).
1596. Antoine Aerts (age 44), Pierre de Maelsack (40), Pierre Valgendris.[2]

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[1] F. Donnet, *Annales de la Société d'Archéologie de Bruxelles*, vol. xii., p. 221.

[2] For other weavers see M. Wauters, *Les Tapisseries bruxelloises.*

Antwerp was in the sixteenth century the great market for tapestries, especially those of Brussels, Oudenarde and Enghien. There were many fabricants of tapestry living in Antwerp, and inventories such as that of Henrick Van Beringen, tapissier and merchant, give details of tapestries woven in Antwerp. A document published by M. Donnet throws light on the close relations of the manufactures of Brussels and Antwerp. It is a contract between Jean de Buck, tapissier of Brussels, and Jean de Ram, tapissier in Antwerp, and provides the balance sheet of their account in 1566. One of the hangings belonging to Buck represented the *History of Solomon*, in which Ram had executed all the accessories. Apparently the figure-work was done in Brussels, and the borders, backgrounds, etc., in Antwerp, which was renowned for verdures.

Another document, published by the same authority, proves that hangings made elsewhere were improved in Antwerp. Daniel Van Bombergen, having ordered some important tapestries in Brussels and Antwerp, delivered them to some Antwerp tapissiers or agents for the purpose of having them made more perfect. This took place about 1585.

In 1563–1564, Michel de Vos from Brussels, established in Antwerp, wove landscapes for the city hall.

Many weavers from Brussels and Oudenarde emigrated to or had additional workshops in Antwerp in the sixteenth century, and the list of merchants and fabricants is very long. Here are a few names :—

1500. Jean Denys.
1505. Joris Van Lieken.
1516. Henri Van Damme.
1531. Georges Van Lieke, Henri Pypellinck.
1537. François de Groote.
1544. Balthazar Van Vlierden.
1549. Adrien Van der Goes, Ulric Hersteens.
1553. Daniel Thienpont, Jean de Ram, merchant, Pierre Van der Moten, André Van Yperen (age 35), Armand Ghestelinck (27), Jacques de Melandere (33), Armand Osten (30), Hans Wittenbrost (25), Jean Van der Moten and Louis Van Spière.
1554. Daniel Eggericx.
1582. Caspar Van Zurich.

In connection with the hall for the sale of tapestries in

Antwerp, the following names of merchants, agents and merchant-weavers occur. Some are of Brussels, Oudenarde and Enghien :—

1555. Raes Van Brecht, Jean de Kempeneere, Henri Van Bernighem, Robert Van Haeften, Antoine Van Coppenhole, Samuel Thienpont, Georges Van der Heede, Armand Spierinck, Pierre Weytes, Jacques Haesevelt, Isaac Van Haester, Jean Van Merhage, Henri Van Haelewyc, Hector Weyns, Pierre Sruddemak, Jean Miredekins, Pierre Vergoes or Van der Goes, Jean Daman, François Van Asperen, Jerome Colenaer, Nicolas Pleytinck (age 29), Jean Van Welteren, Troilus de Cryts, Louis Van Wetteren, Antoine Van Berghe, Henrich Pypelinck, Joris Van den Eede, Niclaes de Cantere, Jacob Van den Haesvelde, Isaac Van Asperen.

1556. Marik Vos, Noël Escouilleffore (48).

1558. Georges Blomaert, Bauduin Henrick, Jacques Blomaert, Jacques Hazevelt, Roland Van der Hameyede (a painter of cartoons), Josse Rampart.

1559. Pierre Van Opinen.

1561. Jan Van Culenbrock.

1563. Thierry Maes, Mathieu Dryckers, Michel de Bosch.

1564. Roland Mussche.

1566. Ambroise and Augustine de Colenaire.

1576. Joos Van Herselle, Amant Vrancx, François Spierinck, Jan Van Londerzeele, Martin Cordier, Philippe Van Mettechoven (age 36), Ghossart Chimay (32), François Sweerts (33), merchant, François Neve (42), Daniel Steurbant (29), François Van der Steene, Chrestien de Vischer and Nicolas Van Hove (Brussels), Corneille Olivers, Bartholomew Zanoli, Henry Pyn (English agent), Alyt Dielens, wife of Joos Van Heerseels, Leon Van den Hecque, Jacques Leyniers, Hubert de Maecht and Nicolas Hellinc, of Brussels, Nicolas de Dobbeleer, Jehan Van der Cammen, Philippe Van der Cammen, and Quentyn Flascoen.

1578. Corneille Olivers.

1581. Gilles de Carlier.

1584. Laurent and Daniel Bos, Wynante Rowye, Jean Pels, Adrien Van Oudenaerden, Herman de Huyge, Étienne Sterlippens, Jacques Stalpaert, Josse de Herseele, Antonio Ancelmo, Gilles Hoffman, Henry Vael, Pankuys, Gaspard Charles, Daniel Runtfles, Diego Pardo, Gaspar de la Pena. The last eight were mostly merchants.

1586. Jean de Herzeel, Jean Daniel, Laurent Bosch.

1587. François Sweerts.

1597. Hans Boumans, Samson de Helicort.

1598. Van der Planken, François Witspaen.[1]

The latter half of the fifteenth century witnessed intense activity in the workshops of Tournai. The establishment of the Greniers was in existence in the sixteenth. In 1497 Antoine Grenier supplied the Archbishop of Rouen with hall

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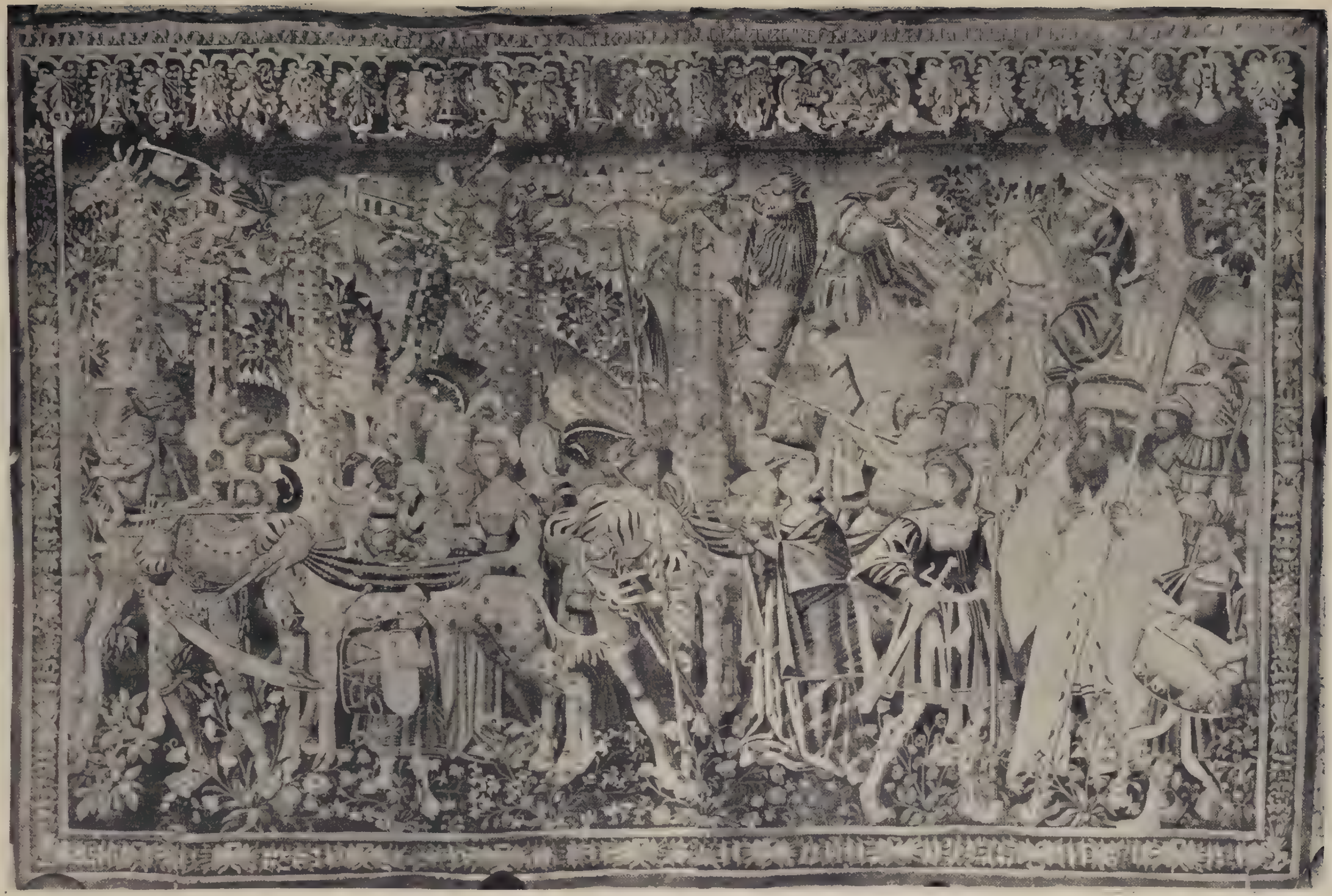
[1] See the Annales de la Société d'Archéologie de Bruxelles, vols. viii., ix., x., xi., xii., for a series of articles by M. Fernand Donnet, dealing with the Antwerp manufactories.



Conquest of India—A Triumphal Procession.

tapestries, and in 1508 with a large quantity of hangings, when he is styled "merchant of Paris."[1] Jean Grenier furnished the Archduke Philip-le-Beau with some rich tapestries—a *History of Banquet* in six pieces, *Woodcutters*, etc.[2] In 1504, he was paid for a rich tapestry made in the style of Portugal and of India, which Philip the Archduke wished to present to a nobleman of France, not mentioned by name. M. Louis de Farcy identified three panels in the possession of the Marquis de Dreux-Brezé as part of the set paid for by Philip, and the unmentioned French nobleman was probably Jacques de Brezé, Seneschal of Normandy in 1500, or Hardouin de Maillé, Lord of Brezé, who died in 1508.[3] The subjects of the panels are: a *Triumphal March*, with giraffes bearing panniers containing children, and zebras, while Portuguese and Indians walk alongside; a *Lion Hunt*; and an *Embarcation* from India for Europe. Above a door of a city is the inscription "Indiae Novae," and from it emerge a unicorn, camels, a leopard, parrots, and other strange animals at the period. The whole may be styled *The Conquest of India*. The top border comprises bells with small figures striking them, and conventional foliage; the side bands and the base border are woven with ribbons and flowers. A Gothic panel in the Bowes Museum, Barnard Castle, has a similar border, but one of the figures in a garden it shows displays a mutilated inscription "Avril," so it is one of a series of the *Months*. It is probably the work of John Grenier of Tournai. The panel of the *Nativity*, in the church of Nôtre Dame de Nantilly, Saumur, is framed in the same bell border. To these may be added ten pieces of tapestry of *Hawking and Hunting*, with bells in the upper border, hung at Richmond in the time of Henry VIII.[4] Pasquier Grenier died in 1493. Colard Bloyart of Tournai supplied a tapestry of *Banquet* in 1501. In 1513 the magistrates of Tournai ordered a hanging representing the *City of Ladies* for presentation to Marguerite of Austria, Governess-General of the Low Countries, when she visited Henry VIII. of England who had captured the town.[1] In order to please the English king the magistrates bought of Arnould Poissonier a tapestry for presentation to him, and also a *History of Caluce* to give to Robert Wyftel, one of his councillors.[2] The same weaver had sold to the Emperor Maximilian in 1510 eight hangings, having for subject the *History of Julius Caesar*, a *History of People and Wild Beasts in the manner of "Calcut,"* and a chamber of *Falconry*, etc.[3] Jean Deveniens sold twelve pieces of the *Twelve Months* for presentation to the almoner of Henry VIII., while the English Governor of the town received a *History of Hercules*, provided by Clement Sarasin.[4] The Earl of Suffolk received a *History of Judith.*

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[1] Mémoires de la Société historique et littéraire de Tournai, vol. xxii.: *Les Tapisseries de Tournai*, by M. Eugène Soil, p. 35.

[2] M. Houdoy, *Les Tapisseries . . . la fabrication lilloise*, p. 142.

[3] Louis de Farcy, *Tapisserie tournaisienne : Les Arts anciens de Flandre*, t. vi., f. 11.

[4] *Bibl. Harl.*, No. 1419.

After being under English government for four years, Tournai was restored to France by the treaty of London in 1517. The pestilence broke out in 1513, and nearly half the population perished. In 1519 the council purchased eight pieces of the *History of Banquet* from the widow of Nicholas Burbur.[5]

To Tournai weavers are attributed the seventeen large tapestries belonging to Reims Cathedral, the gift of Archbishop Robert de Lenoncourt, for whom they were woven about 1509–1531. They represent the *History of the Virgin.* The designs are adapted from the illustrations to a Book of Hours, of the usage of Reims, and also from the *Bible des Pauvres.* Hence the figures in the tapestry are Gothic, while the architecture is early Renaissance. The finest panel shows the " Perfections " of Mary, who is seated in the Temple weaving at a simple loom with two ministering angels. To right and left is a great unicorn, supporting the standard and arms of Robert de Lenoncourt. The Almighty is in the sky with a scroll inscribed in Latin : " Canticle iv. 7 : Thou art all fair, my Love, there is no spot in Thee." In the background are the signs of the Virgin. Prophets bearing Latin

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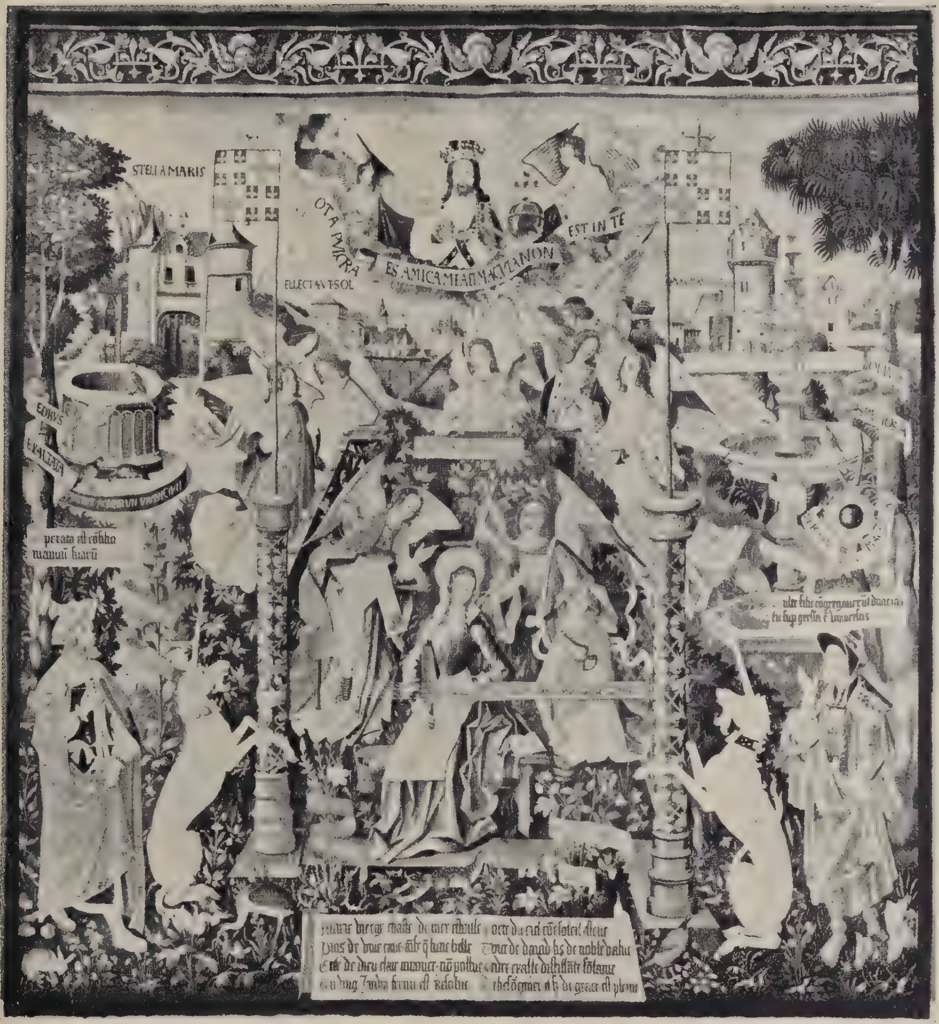
[1] M. Houdoy, *Les Tapisseries . . . la fabrication lilloise*, pp. 139–54.

[2] Soil, *Les Tapisseries de Tournai*, loc. cit., pp. 41–2.

[3] M. Houdoy, loc. cit., p. 143.

[4] Soil, *Les Tapisseries de Tournai*, loc. cit., pp. 41–2.

[5] Ibid. pp. 42, 43.


STELLA MARIS
OTA PULCRA
ES AMICA MEA ET MACULA NON
EST IN TE
ELECTA UT SOL

The Life of the Virgin.

REIMS CATHEDRAL.

scrolls occupy the lower corners, that on the right being: "Proverbs xxvi. 29: Many Daughters have done virtuously, but Thou exceedeth them all"; that on the left: "Proverbs xxxi. 13: She worketh willingly with her hands." Many symbols are illustrated and named in the background—the Root of Jesse, the Cedar of Incorruptibility, the Well of Living Water, the Door of Heaven, the Fountain of Gardens, the Star of the Sea, and others. These are strung together in a grand hymn in honour of Mary beginning:—

> Marie, vierge chaste, de mer estoille.

The principal subjects are:—The Tree of Jesse, Anna and Joachim, the Meeting of Anna and Joachim at the Golden Gate of the Temple, the Birth of Mary, her Presentation in the Temple, the Perfections of Mary, her Suitors, her Marriage, the Annunciation, the Visitation, the Nativity, the Adoration of the Magi, the Presentation of Christ, the Flight, the three Marys, the Death of Mary, her Assumption, and Coronation.

Beauty in colour could go no further in tapestry; yellows, reds, greens, and blues are all in harmony, strong and brilliant, yet the general effect is mellow. Here the weavers could express a velvet robe in a broad treatment of three simple tints and leave nothing to be desired. Texts on mellow ivory labels float through the compositions, and throughout the series the arms of Robert de Lenoncourt and his See give rhythmical beats, as in music. Renaissance pilasters, Gothic draperies and inscriptions, touches here and there of almost Italian delicacy, lend these tapestries an artistic freedom characteristic of the transitionary style.

From the same workshop has come another set, which illustrates the *Life of St. Remi*, and belongs to the church of that name in Reims, to which it was presented by Robert de Lenoncourt. There is a family likeness to the *Life of the Virgin* in the cathedral in this second gift of Lenoncourt, which is more formal in composition and more architectural in character than the former. It has additional interest, however, in the portrait of the donor in the last scene and an inscription :—

> L'an mil cinq cents trente et ung adjouste
> Le Révérand Robert de Lenoncourt
> Pour décorer ce lieu de tous costez
> Me fist parfaire encore le bruyt en court
> Honorant Dieu et Sa celeste court
> En laquelle est le benoist sainct Remy
> Il me donna pour le cas faire court
> C'est demonstré de mon salut amy.

Transitionary in style, too, is the superb panel of angels chanting the Perfections of Mary in a flowery foreground and landscape in the upper part of a hanging representing the *Death of the Virgin*, in the church of Nôtre Dame de Nantilly, Saumur. It is suggestive of the angelic orchestra in the tapestry of the *Apocalypse*, Angers. The *Life of St. Florent*, in the church of St. Pierre, Saumur, is also in the mixed style. The scenes are separated by pilasters bearing coats of arms in the same manner as the *Life of St. Remi* at Reims. It was given by Abbot Jacques Le Roy to his abbey of St. Florent, near Saumur, in 1524.

In 1521 Tournai again changed its nationality, being incorporated into the Netherlands. About this time Adrian Lefevre or Lefebure provided a set of the *Twelve Months* for presentation to General de la Motte. In 1554, Jean Martin sold to the Bishop of Croy a *History of Joseph and of Jacob*, two pieces of which are yet extant.[1] The same client had dealings with Nicolas Rousseau d'Enghien. Tournai became one of the centres of the Reformed faith, and its history a little after the middle of the century is a record of religious persecution. The weavers and other artisans left the town to settle in countries where greater religious latitude was allowed. Three names are recorded later in connection with armorial tapestries : Pierre Drosset, *dit* Martin, 1567–1570, Jacques Cassel in 1583, and Pierre de Moulin in 1592.[2]

Tapestry-making in Bruges was mainly a sixteenth-century industry, the corporation of high-loom workers receiving their

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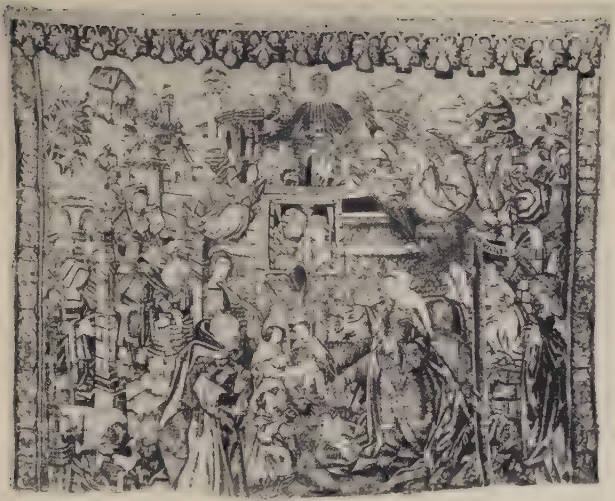
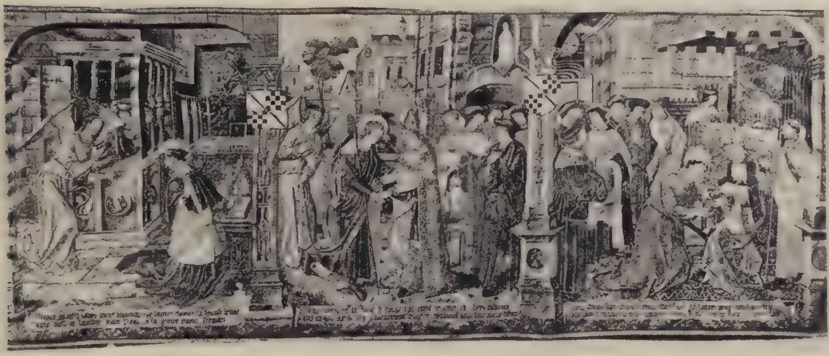
[1] Mémoires de la Société historique et littéraire de Tournai, vol. xxii.: M. Soil, *Les Tapisseries de Tournai*, p. 49.

[2] Ibid. p. 58.



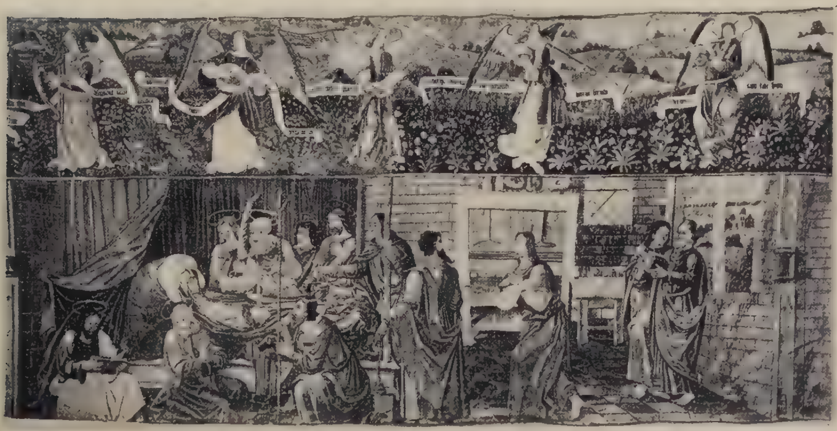
The Nativity.

NÔTRE DAME DE NANTILLY, SAUMUR.



The Life of St. Florent.

ST. PIERRE'S CHURCH, SAUMUR.



The Death of the Virgin.

NÔTRE DAME DE NANTILLY, SAUMUR.

statutes in the beginning of the year 1506. In the century preceding there were instances of hangings being bought of merchants living in Bruges, but records of weavers are rare. In 1501–1503 the authorities of the village of Nieuport paid a painter of Bruges for the drawing and delivery of a tapestry to decorate the municipal hall, and in a similar instance the magistrates of Franc-de-Bruges employed Jean de Louf, or Jean Saillié, to provide them with armorial pieces.[1] By all accounts some of the tapestries acquired in Bruges or in its neighbourhood appear to have been of comparatively small size and rich workmanship. Such was the panel made by Jean Boey for a chapel in the abbey of Eckhoute in 1525. It was woven in gold, silver and fine silks after the design of the miniaturist, Wilhelm Wellinc.[2] In 1529, Antoine Segon, working from the designs of Wilhelm de Hollandere, delivered five foliage pieces to the authorities of Franc-de-Bruges to adorn the great hall of that town. Launcelot Blondeel was the name of another artist, and there is mention of a weaver named Adam Van Riebeke. Most of the tapestry history of Bruges is a record of weavers' names, and may be useful, if uninteresting; in addition to the before-mentioned, the following are known:—

1501. Jean Wilde or Sauvage, Laurent de Lamioot and Gilles Steeman.
1506. Josse Van der Veucht and Josse de Moor.
1515. Pierre Steeman.
1517. Adolph Van der Waten.
1518–20. Jean Hannweel.
1520–41. Henri Broucman.
1521. Jean Bataille.
1529. Antoine Segon.
1531. Jean Houssier, Étienne de Formont.[3]
1532. Jean Schitebroucke, Jean Francq.
1533. Maylin Hesselin.
1534. Jean Loysier.
1535. Jean Strinck.
1527–36. Jean de Smet.
1536. Gilles Truweel, widow of Jean Bartaigne, Pierre Vermote, Pierre Compère.
1538. Jean Arnouts.
1539. Jean Van Callenberghe.

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[1] Alexandre Pinchart, *Histoire générale de la Tapisserie; Tapisseries flamandes*, p. 64.

[2] Le Beffroi, vol. iii., pp. 232–3.

[3] *Tapisseries flamandes*, pp. 65, 66.

1540. Jean Allet.
1541–58. Jean Piegousse.
1542. André Hanssens.
1545–55. Jean Crayloot.
1547. Corneille Annaert.
1548–51. Pierre Tack or Tacket.
1549. Jean Poulain.
1552. Christolphe Van Dyke.
1557. Pierre Van Huyden.
1576–7. Jacques Crayloot.
1583. Anselme Crayloot.[1]

Rightly or wrongly—perhaps the latter, for Brussels has a stronger claim—it has been the custom to credit to manufactories at Bruges some of the finest hangings made in the first quarter of the sixteenth century, as, for example, the panel representing the *Adoration of the Infant Jesus* in the Victoria and Albert Museum, and the fine series in the royal collection at Madrid entitled the *History of the Virgin*; while another is the tapestry of the *Adoration of the Eternal Father*, formerly in the Château des Aygalades, and the collection of the late Mr. Pierpont Morgan. These, as tapestries, are works of supreme excellence, and the design is under the inspiration of the Bruges school of painting in the fifteenth century. It is possible to prove by documentary evidence that several hangings yet extant were manufactured at Bruges; for example, the series representing the *History of St. Anatoile* at Salins. There were originally fourteen hangings, and three have survived; two are in the Museum at Salins, while a third is in the Museum of the Gobelins. The others were burnt in 1793. Their history runs: in 1501 the chapter of St. Anatoile at Salins sent a deputation to Flanders to bespeak a set of tapestries. They finally settled with a lady weaver, Catherine Hassels, wife of Jean de Wilde. Each tapestry had at the foot an inscription explicative of the subject, and on the last tapestry of the series there was in addition, in conformity with custom, a statement that they were made at Bruges, in the year 1501. The history of St. Anatoile was related in the following scenes.

1. St. Anatoile takes leave of his parents (the King

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[1] *Tapisseries flamandes*, pp. 65, 66.

and Queen of Scotland), to go to study at Constantinople. 2. His disputes with the doctors in that town. 3. He is elected bishop. 4. The Pope confirms his appointment. 5. St. Anatoile preaching; conversion of the Arians. 6. Desiring to become a hermit, he takes leave of the Pope. 7. He bears fire in his hands, etc. 8. Transportation of his body to Salins. 9. His canonisation. 10. Miraculous cures at his shrine. 11. His arm untouched by the fire that consumed the town. 12. Miracle of finding the source of water. 13. The delivery of Salins and Dôle. 14. The Battle of Dournon.[1]

Three altar-frontals attributed to ateliers in Bruges or its neighbourhood were shown at the Brussels Exhibition, 1880. One was woven with the *Adoration of the Shepherds*, with St. Catharine of Alexandria and figures of the donors of the hanging. The second showed the *Virgin and Child*, the St. Johns, Baptist and Evangelist, and was woven about 1500–1525. A somewhat later example came from the Beguinage of St. Trond, and represented the Virgin, with the Infant Christ, standing on the crescent moon, and St. Catharine and St. Barbara standing on mounds, on a blue-patterned background.

In common with other towns, Bruges had a mark for its productions. It consisted of a weaver's spindle, with a Gothic letter B crowned. Several tapestries are known to possess this mark; three pieces, belonging to M. Galanthin in 1876, *The History of Scipio*, having borders with scenes from the Labours of Hercules. In addition to the town mark they are worked with the monogram of the weaver, "J.C." (Jean Crayloot.) A late sixteenth-century example with the Bruges mark was exhibited in Paris, 1874, by M. Bellenot. Two tapestries of military subjects are also of Bruges origin, one of a *cavalry charge* and a city taken by assault, the other a *female figure kneeling with her children* before the conqueror. The first bears the letters D.R., and upon the second is the letter M.[2] In the early eighteenth century there was in the royal collection of France a set of fifteen Bruges tapestries representing the *History of Julius Caesar*, in a border filled with trophies of arms and having two angels in the upper corners and a coat-of-arms in the middle, on a yellow ground.[1]

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[1] *Tapisseries flamandes*, pp. 65, 66.

[2] Ibid. pp. 66, 67.

Lille. Little is known of the workshops of Lille, except in regard to armorial tapestries. In 1512 and 1524 the municipal authorities bought armorial hangings from Jean Faussart and Gabriel Sauvage respectively, for the decoration of the town hall.[2] There were about twenty-six workers in 1538,[3] and the register of burgesses cited by M. Fons. Melicoq gives the names of seven or eight high-loom weavers. Orchies, in the neighbourhood of Lille, was a centre of manufacture. The name of Mathieu Legrand, tapissier of Bethune, appears in connection with the sale of two large tapestries and a cloth (upon each were the *armorial bearings of the King of the Romans and our King*, with several dogs gnawing bones) to Philip-le-Beau in 1505.[4] Two pieces of Orchies manufacture were seized in Tournai in 1535 ; at that time it was illegal to sell in that town tapestries made elsewhere.

Enghien. Early in the sixteenth century this town was well known in connection with the production of tapestries, and tapestries of Enghien are often mentioned in inventories. The corporation received its statutes in 1513. Marguerite of Austria bought many tapestries from the weavers of Enghien. One of these, named Laurent Flaschoen, went to Brussels to receive her orders on one occasion, and delivered several sets to her. She also dealt with Henri Van Lacke of Enghien. Here also was established Peter Van Aelst, a name famous in Brussels. Maria of Hungary bought Enghien tapestries from Nicholas Rousseau of that town, who had another rich patron in the Bishop of Croy. The name of the tapestry merchant to King Henry VIII. of England, early in the sixteenth century, was John Mustan of Enghien. The tapestries of Enghien could be purchased in Brussels, and it is stated, on the authority of a Brussels tapestry merchant of the period, that the work of Enghien was as good as that of Brussels.

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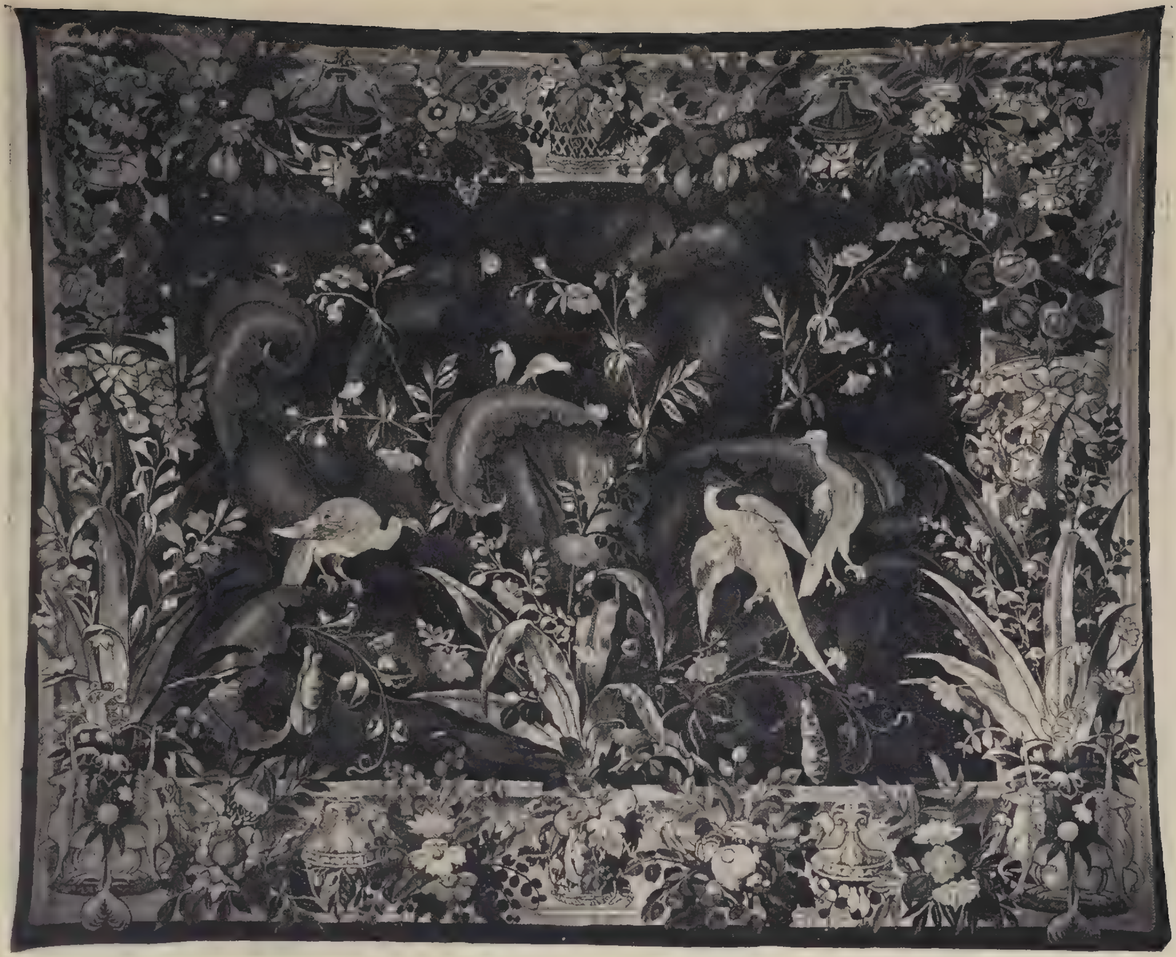
[1] Jules Guiffrey, *Inventaire générale du Mobilier de la Couronne sous Louis XIV.*

[2] M. Houdoy, *Les Tapisseries . . . la fabrication lilloise*, pp. 44, 45.

[3] Ibid. pp. 49, 50.

[4] M. Houdoy, *Les Tapisseries . . . la fabrication lilloise*, p. 142.



Foliage and Birds.

It appears that when the Spanish troops sacked Antwerp during the "Spanish Fury" in 1576, they seized a large number of tapestries in the *pan*, or warehouse to sell tapestries, belonging to the tapissiers. Among the stolen hangings were eight pieces of the *History of Joseph*, belonging to Quentin Flaschoen, of Enghien; eight pieces of *Boscage* of Enghien, the property of Nicholas Hellinck; a set of eight pieces of *Boscage*, four-and-one-half ells high, of which the owner was Nicholas de Dobbleer; one piece of *Verdure* of fifteen-and-three-quarter ells, and two espaliers. One of the heaviest losses was sustained by Philip Van der Cammen, of Enghien, who missed five tapestries showing the *History of Abraham*, five ells in height, a small piece worked in gold with the subject of the *Last Supper*. Jan Vander Cammen, of Enghien, lost eight pieces of *Boscage*, four-and-one-half ells high.[1]

These *Boscages* of Enghien may have been verdures of a type woven in the Low Countries from the second half of the century. Pillars with grotesque or caryatid figures, or broad floral bands with vases and birds, framed a field of semi-natural or wholly conventional foliage of large size, with here and there an animal forcing its way through the thicket of leaves and flowers. This type of design is far removed from the flower-sprinkled foregrounds of the first decade of the century. In the Austrian State collection there are two sets of eight panels of verdures of large leaves, with animals, which have in the selvedges the mark of Enghien, and a monogram of two C's or a C and G. Monograms on this kind of verdures are sometimes woven in green instead of the usual yellow.

The curious tapestry woven for Philip of Cleves, and containing his arms, now in the Palace d'Arenberg, Brussels, which is known by the title of *King Modus and Queen Ratio*, was once attributed to an atelier in the town. In it the royal pair are seated on thrones to left and right; the middle contains the coat-of-arms of Philip imposed on a city (M. Wauters considered it to be Enghien), and below there is a group of hunters and courtiers, some bearing their names, "Forma, Mensura, Natura rerum," etc. Still lower is a shield with the arms of Enghien. Verses descriptive of the subject are placed along the top of the panel and by the thrones. It came originally from the Château d'Enghien, and was woven about 1510.

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[1] F. Donnet, *Annales de la Société d'Archéologie de Bruxelles*, vol. viii., pp. 442–62.

Tapestries of Enghien made in the second half of the century are not common, but several appear in well-known collections. M. Müntz gives the shield of Enghien and a monogram P V C as being on a tapestry of *Diana at the Chase*, a verdure in the State collection, Vienna. It may be the mark of Philip Vander Cammen. Five panels of a *History of Jacob* are in the Madrid Museum. Another Enghien panel represents *Samson presenting Delilah to his Parents*. In the latter half of the century, religious persecutions played havoc with the industry in Enghien.[1] There is mention in 1580 of Jean de la Coursteurie, tapissier of Enghien.

The manufactory of Oudenarde was of great importance in the latter half of the fifteenth century, and in the sixteenth it produced an immense quantity of hangings. Some details are available from the municipal records of expenditure. In 1515, Guillaume Hoste, a painter, furnished patterns for a hanging and cushion to be woven by Louis de Wulf for the town hall, and in 1536 the municipal authorities bought a framed altarpiece of tapestry from Jacob Colpaert.[2] A weaver, Philip Van Horne, sold some *verdures* to the Archduke,[3] and it was for hangings of that class that Oudenarde became famous; every house of importance seems to have possessed some verdures of Oudenarde. The industry developed with marvellous rapidity, but, as in other towns, with prosperity came haste in execution, and the employment of faulty materials. A weaver named Adrien Modekins[4] delivered a "chamber" of tapestries to the Count of Condé about the year 1544. The religious troubles just after the

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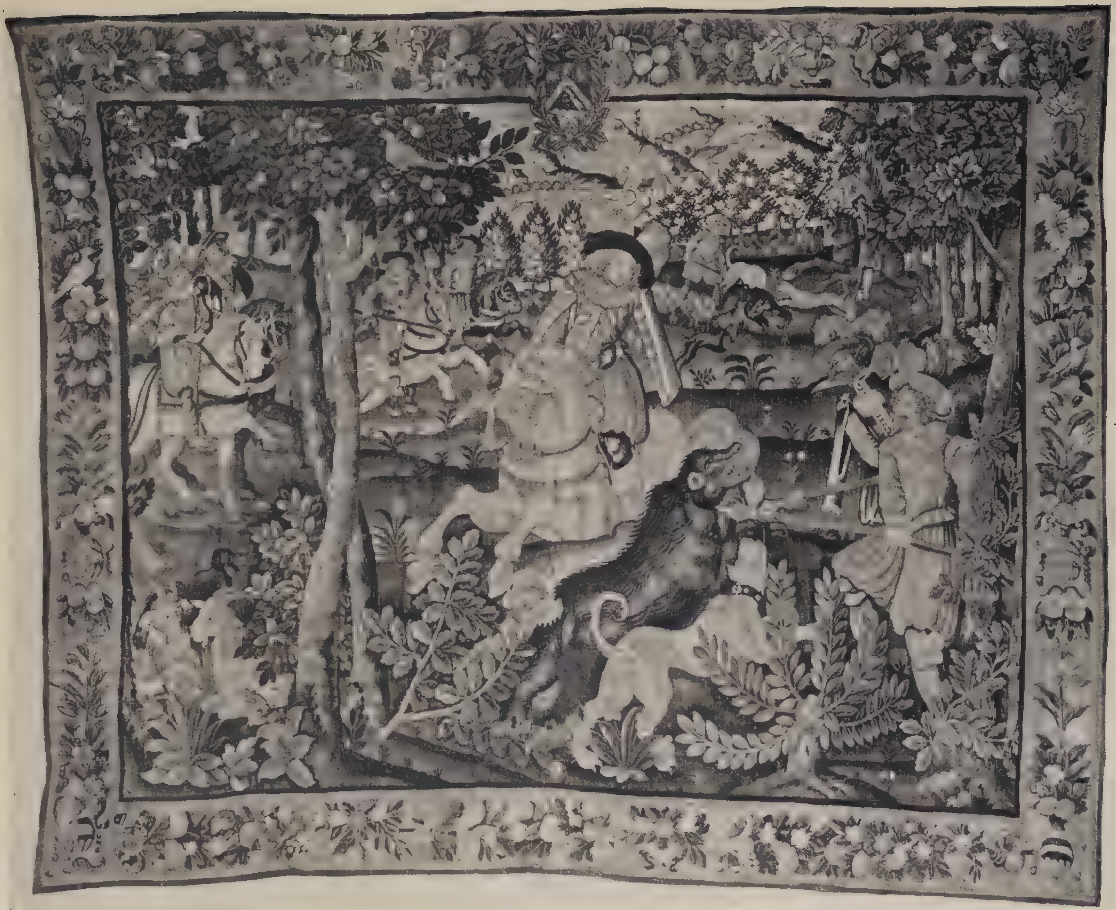
[1] J. Destrée, *L'Industrie de la Tapisserie à Enghien*, 1900.

[2] Annales de l'Académie d'Archéologie de Belgique, vol. xiii. : M. Ed. Van Cauwenberghe, *Les anciennes Tapisseries à Audenarde*, p. 448.

[3] M. Houdoy, *Les Tapisseries . . . la fabrication lilloise*, p. 142.

[4] Van Cauwenberghe, loc. cit., p. 448.



A Boar Hunt.

middle of the century were acute in Oudenarde, and the trials bring a few weavers' names to light, such a Gilles Blommaert, Jacques Ghellyns, Gilles Stichelbant, Adrian Happaert and Gilles Van den Brouck. From reports of their confiscated goods, the subjects were not confined to verdures but were of figures : *Histories of Isaac, Alexander the Great, Jacob, David,* etc. These hangings belonged to the workshops of Michel Van Orley, Roland Van der Moten, Josse Huevick and Pierre Backereel. After passing through many trials in those perilous times the town was entered by the Duke of Parma in 1582, when the magistrates presented him with a rich set of tapestries representing the history of *Alexander the Great.* The set was purchased from Josse de Pape.[1]

Although not so numerous as those of the succeeding century, a fair number of Oudenarde tapestries of the sixteenth have come down to us. Seven hangings showing the *History of David,* and nine devoted to the *Deeds of Hercules,* are in the Austrian State collection. The *Return of Jacob* with his wives and family, shepherds and flocks, and attendants carrying baggage, framed in a border designed with conventional figures, masks, draperies, animals, strap-work and vases of flowers and fruit, is in the Bowes Museum, Barnard Castle, Durham. The Museum is very rich in later Oudenarde tapestries, mostly *landscape verdures.* Two very fine panels representing scenes from a story of *mythology,* with borders symbolic of the *Elements,* with the marks of Oudenarde and their weaver in the selvedges, the property of R. H. Benson, Esq., were on exhibition in the Victoria and Albert Museum. In Dec., 1928, a pair of Oudenarde panels woven with *Roman Historv,* each 14 ft. by 17 ft., were sold at Christie's for £756.

A marked characteristic of the majority of early tapestries of indisputable Oudenarde origin is the lack of crimson or strong reds in their colour-scheme. The result is a quiet, cool, and not unpleasing harmony, when there is not too much yellow. Why this peculiarity should belong to the products of Oudenarde is not clear.

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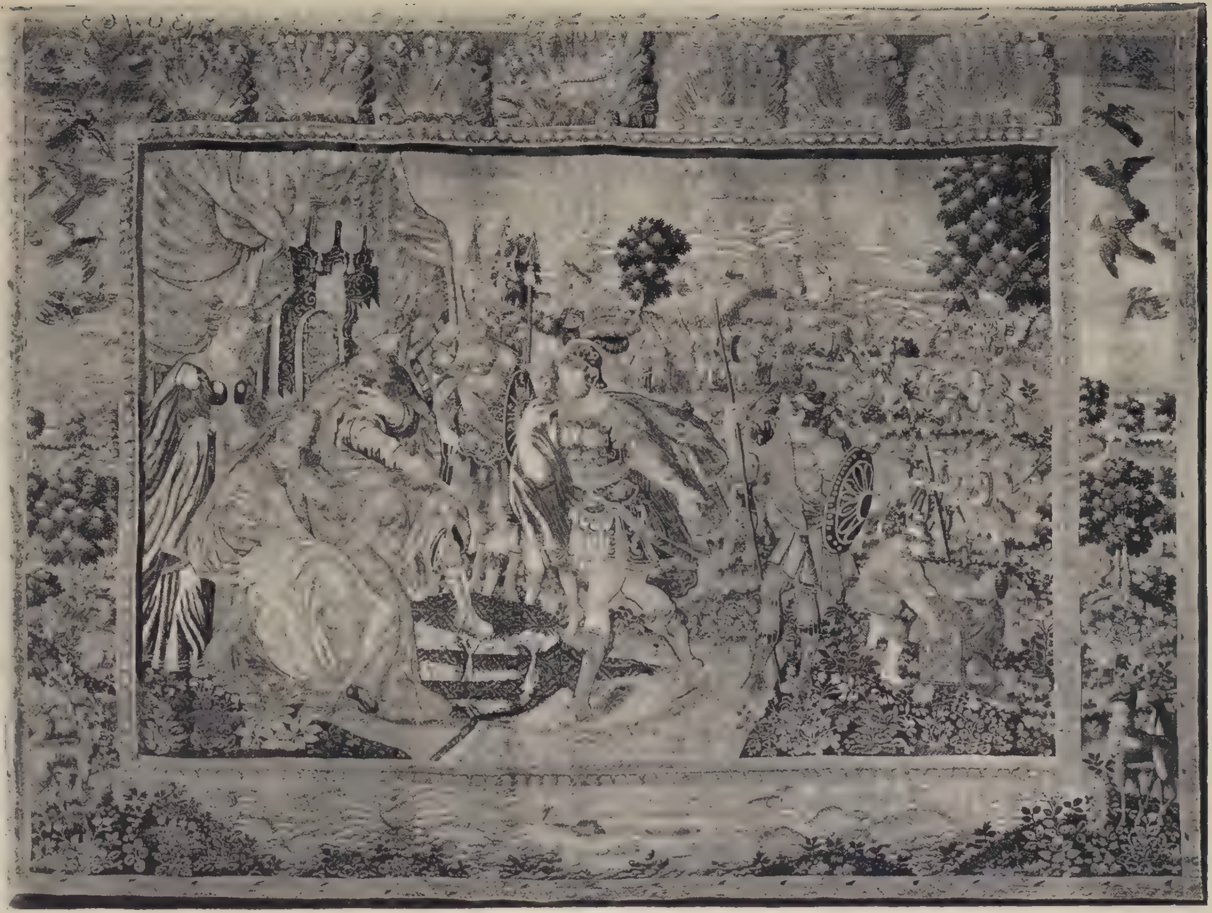
[1] Alexandre Pinchart, *Histoire générale de la Tapisserie ; Tapisseries flamandes*

The list of tapissiers in Oudenarde is far from complete. A register of the masters' names, with the distinctive marks they had adopted in conformity with the edict of 1544, was discovered by M. Gateshoot, and has been published several times. The devices are accompanied by the mark of the town in its proper place in the tapestry. It was, in Oudenarde, a curious ornament like a pair of spectacles or the shield of the town. The mark of Pierre Willemets appears on a hanging of *St. George Killing the Dragon*, belonging to Sir Ponsonby Fane.

Pierre de Brauere.
Josse Walave.
Hubert Stalius.
Gilles Mahieus.
Arnold Van den Kethele.
Pierre Van Rakebosch.
Guillaume Van der Capellen.
Jean Pontseel.
Jean Boogaert.
Remi Crupenn.
Gilles Moreels.
Martin Van der Muelene.
Pierre Willemets.
Mathieu Van Boereghem.
Jacques Van den Broucke.
Jean de Bleeckere.
Jean de Waghenere.
Antoine Van den Neste.
Jean Talpaert.
Arnold Cobbaut.
Thomas Nokerman.
Jean de Clynckere.
Jean Dervael.
Jacques Benne.

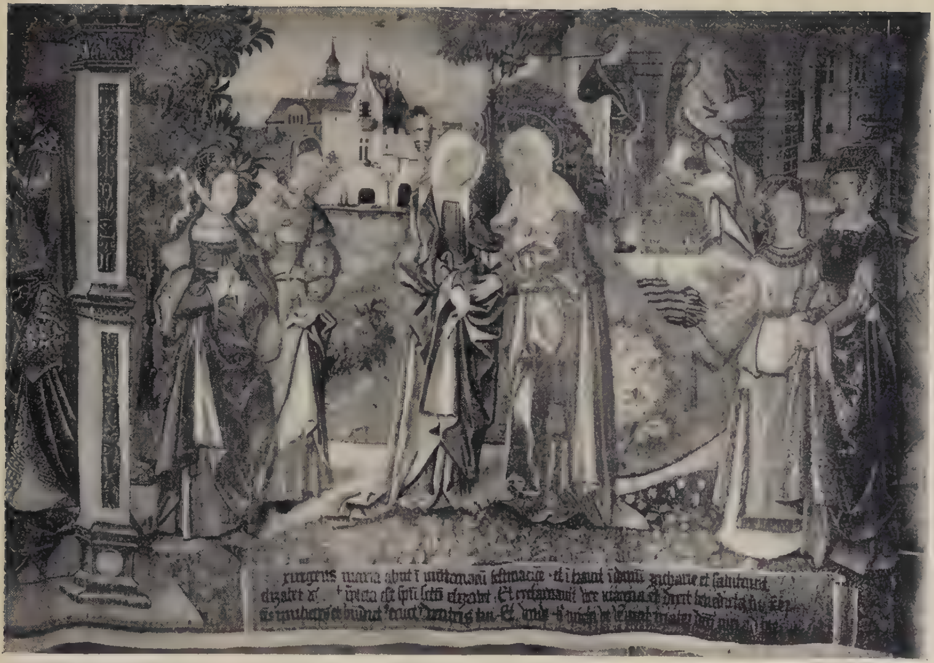
1539. Jean Scuddematte, Willem Spigghe, Chrétien Lautius, Adrian Mys, Simon Caudyser.
1540. Pierre de Waghenere, Paul Van Coye, Jasper Huevick, Pierre Rombaudt, Pierre de Rycke, Paul de Rycke.
1540–59. Pierre de Carlier.
1541. Pierre Scaepcoman, Pierre Badaen, Pierre Van Meullebruock.
1542. Pierre Splier, Pierre de Mey, Pierre Elyas *dit* Van Huddeghen, Adrien Modekins.
1546. Conrad Thienpont.
1547–66. Michel Van Orley, Josse Huevick.
1547–52. Josse Weytius.
1551. Gilles de Wendere, Ghislain Maroten.
1552. Conrad Mescoten.
1553. Pierre Van der Moten, Armand Ghestelinck, Jacques de Melandere, Armand Osten, Hans Willebroet, Jean Van der Moten, Louis Van Spiere.
1558. Georges Blommaert, Hilaire Cabiran, Martin de Vroede.
1559. Pierre Robbins, Steven Van Quickelberghe, Josse de Pape, Adrien Blommaert, Gaspard de Moor, André Van Ypère.
1559–66. Antoine Van de Kerchove.
1561. Jan Van Cuelenbrock, Jean Steurbant.
1562. Jan Copenoit, Adrien Van Ypre, François Noitte, Herman de Cordes, Bauduin Huveck, Georges Rombault.
1563. Thierry Maes, Antoine Van Coppenollen, Vandergheynst, Jean Wytens, Antoine Laurent, Jacques de Vos, Arnout Cabellau, Josse Oveling, Roger



Mythological Subject.

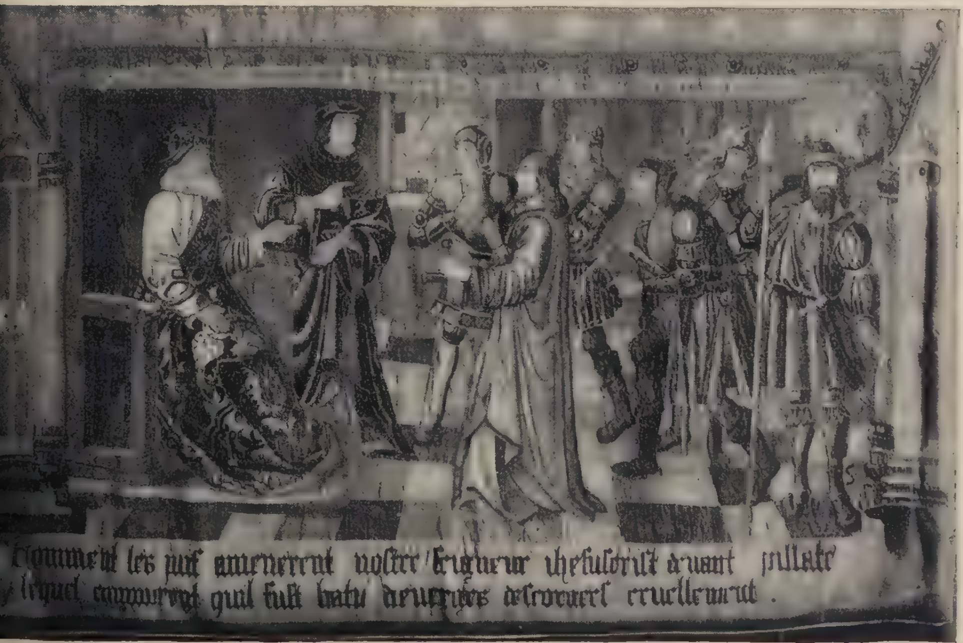
Leerts, Jean de Bock, Arnoud Cebont, Georges Rombaud, Martin de Cordier, Jean de Carlier.
1566. Jacques Blommaert, Gilles Stichelbaut, Jacques Ghelyns, Adrien Huppaert, Gilles Van den Broecke, Roland Van der Moten, Pierre Backereel, Josse and Jacques de Vries, merchants.
1566–81. Jean Robbins.
1569. Roland Van den Hove.
1569–1618. Gaspard Robbins.
1579. Pierre Grenier, merchant.
1581. François de Neve, Philippe de Carlier.
1581–7. Pasquier Van der Kerchove.
1585. Jean Van den Ecke.
1585–7. Jean de Pape, Jean Van der Kerchove.
1585–1616. André Van den Hende.
1585–1613. Jacques de Moor.
1587–1620. Jacques Ghuys.
1595. Pierre Robbyns, Georges and Arnout Coppenolle.
1596. François de Visschere.
1598. Michiel Van der Beck, Jacques de Cassel.
1596–1625. Antoine Robbins.
1600–20. Joris Ghuys.

The industry of Valenciennes was but of slight extent in the sixteenth century. The names of some of the weavers remain, such as Cornelius Rose or Rousse, Jean Leclercq, Jacques Carette of Tournai, Eloi de Rys of Orchies, etc. A weaver of the name of Christolphe de Roovere is mentioned in Ypres about the year 1564 in connection with tapestries supplied for the decoration of the municipal hall. Tapestry weaving was common all over the Low Countries in the sixteenth century, and the following towns achieved some distinction in the manufacture, Douai, Ath, Louvain, Alost, Binche, Mons, Grammont, Lessines, Courtrai and Ghent, but details as to the history of their workshops and tapestries are very meagre.



The Visitation.

THE BISHOP'S PALACE MUSEUM, ANGERS.


Comment les juif amenerent nostre seigneur Jhesucrist devant pillate
lequel commanda qu'il fust batu de verges et escorgees cruellement.

Christ before Pilate.

THE BISHOP'S PALACE MUSEUM, ANGERS.

CHAPTER XI

16TH CENTURY—TAPESTRY-WEAVING IN FRANCE, ITALY, GERMANY, SWEDEN, ETC.

ALTHOUGH the cathedrals, *châteaux* and museums throughout the land of France contain extremely rich collections of tapestries of the finest kind produced in the sixteenth century, it must be admitted that comparatively few of these hangings can be proved to be of French manufacture. The facts that the subject of the tapestries is the life of the local saint, and that the coat-of-arms of the donor (a local notability) is woven in the hanging, are not convincing testimonies of its being the production of local artisans, unless backed by documentary evidence. This is the case with the Rohan tapestries in Angers Cathedral and elsewhere ; it is impossible to point out differences in style or technique in those, from examples of contemporary Flemish craftsmanship, and there is no written testimony as to their locality of manufacture.

In the beginning of the century the Flemish workshops, especially those of Brussels, had practically annihilated foreign competition, and all Europe turned to the Low Countries when seeking to buy tapestry. In some isolated points throughout France the craft was still carried on, and some of the hangings woven under the strain of this terrible competition are equal to the best works of their time in technique and fineness of texture. They are generally very artistic, and in arrangement dramatic and simple. The late M. Louis de Farcy was inclined to doubt the French origin of these when there was evidence of crow-step gables in buildings of the Flemish type, but even this was not regarded as conclusive in itself. The panel of the *Visitation*, in the museum of the Bishop's Palace, Angers, is devoid of these ; its Renaissance piers, with panels of classical ornament, tell of the transition, but the spirit of the whole is Gothic. There are many tapestries of this style throughout France; another—possibly of the fifteenth century—representing *Christ before Pilate*, is in the same museum. These are examples of a school of tapestries closely bound up with French provincial history during the first quarter of the century. A most important series shows scenes from the *Life of Christ*, and is still in its original home, the abbey of the Chaise-Dieu, in Velay. As in the case of the *Life of the Virgin* in the cathedral, Reims, the designs of the episodes have been taken from much earlier sources—the *Bible des Pauvres* and the *Speculum Humanae Salvationis* of the fourteenth century. There are seventy scenes in the fourteen panels, three of which are large, while the others are of short height and great width, made to fit the choir in the abbey. Along the top and foot are huge scrolls of inscriptions, separated one from another by figures of prophets. Through the series run the armorial bearings of Jacques de Senecterre, Abbot of the Chaise-Dieu from 1491 to 1518. Less fortunate was the more beautiful set depicting the story of the *Body of Jesus Christ and His Holy Sacrament*, presented to the Abbess of Nôtre Dame de Ronceray, Isabelle de le Jaille, by Dame Loyse Le Roux, between 1505 and 1518. In time the tapestries were relegated to the granary of the abbey, and last century were sold, and came to be hung in the Château de Plessis-Macé, but were dispersed by public auction. Unfortunately, although the abbey and the *château* are both near Angers, not one of the twenty-one pictures that now remain was bought for the town.[1] They were in eleven panels, of which three are in the Château de la Colletrie, near Angers, one at the Château de Langeais, one in the Louvre, two in the Museum of the Gobelins, and one in America. In the Cluny Museum, Paris, a set of tapestries which formed a gift to the cathedral of Auxerre in 1502 from Bishop Jean Baillet now rest. There are nine panels of long and narrow proportions, each containing two scenes of the *life of St. Stephen* and the discovery of his body, after the

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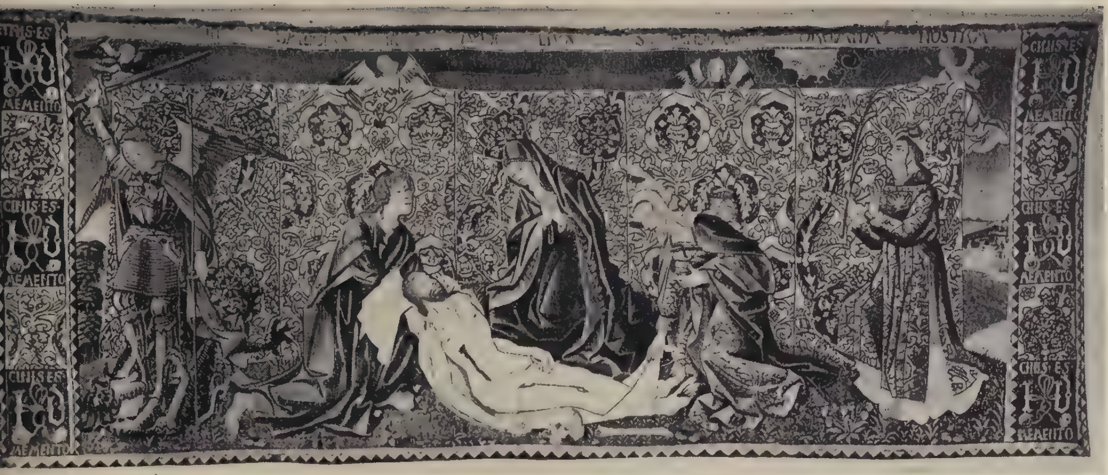
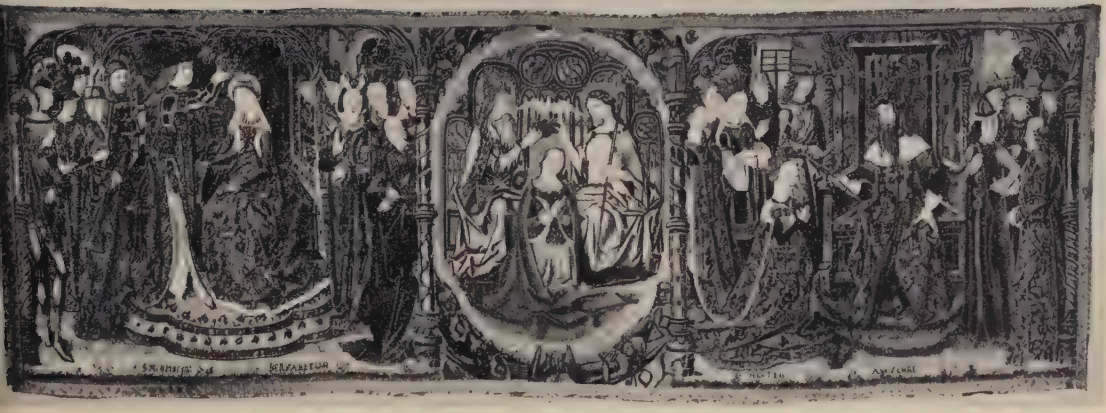
[1] Louis de Farcy, *Monographie de la Cathédrale d'Angers : Le Mobilier*, p. 151.


CUIUS ES
MEMENTO
NOSTRA

Pietà.

SENS.



The Coronations.

SENS.

story in the Golden Legend, by Jacques de Voragine, Archbishop of Genoa.

In the three altar-frontals in the treasury of the cathedral of Sens one is face to face with French tapestry-weaving of the highest technical merit, devoted to small panels in gold, silk, and perhaps fine wool. The earliest and finest of those which bears the arms of Cardinal Charles de Bourbon, Archbishop of Lyons, has been described. With it, another frontal was given to the cathedral by Cardinal Louis de Bourbon-Vendôme, Archbishop of Sens (1536–1557). This, though much mutilated, is still magnificent. The middle portion shows the *Coronation of the Virgin* by the Trinity, with angel musicians and a double row of seraphims. On the one side is the *Coronation of Bathsheba by Solomon*; on the other, *Ahasueras and Esther*. The costumes are decorated with minute patterns in gold; the pillars which divide the scenes are adorned with the same metal; even the remains of the border tell of the same luxury. The frontal was woven about 1510.

The *Pietà* frontal at Sens is of different character. On a background of rich Italian-velvet pattern, upheld by angels, a group of six figures is placed. In the middle, the dead Christ, with head supported by St. John and feet upheld by Mary Magdalen, is regarded by the kneeling Virgin. To the left stands St. Michael; to the right, St. Stephen. The foreground is woven with small flowers, on which lie a skull and a bone. The vertical borders are of ecclesiastical character, like the orphrey of a chasuble, and are decorated with velvet pattern, the initials I.D.B., a mirror reflecting a skull, and the motto "*Cinis es Memento*." These are the devices and arms of Jean de Bray, Principal of the Chapter of Sens from 1493 till his death in 1519. In 1503 he signed a contract with Alardin de Souhyn, a tapissier who lived in the Paris residence of the Archbishop of Sens, regarding repairs to an old tapestry in the cathedral. It may reasonably be inferred that he employed that weaver to produce *Our Lady of Pity* for presentation to the cathedral.

King Francis I. ordered a tapestry representing *Leda* from Nicolas and Pasquier Mortaigne, weavers, of Paris.

It was woven in gold, silver, silk and fine wools. In the year 1555 another tapissier of Paris named Pierre du Larry contracted for the weaving of six hangings, the subjects being the *Annunciation*, *Nativity*, *Crucifixion*, *Resurrection*, *Ascension* and the *Pentecost*. Guillaume de Race also had a workshop in Paris, and these manufactories were evidently capable of producing tapestries of the finest materials, at a time when foreign competition was keenest.

In the early part of the century, Tours as a tapestry-making town ranks the equal of Paris. Pasquier Mortaigne worked there before going to Paris in 1519, but the most important workshop of Tours was set up about 1535–1540, when the Treasurer of France, Babou de la Bourdaissière, invited a Flemish weaver, Jean Duval, to settle in Tours. He brought with him his three sons, Marc, Hector and Étienne, who worked with their father until his death in 1552. There were numerous weavers in Tours in the sixteenth century: René Gerfault, 1530; Guillaume Havart, 1500; Pierre Lambert, 1552–1595; Nicolas Trouvé, 1565–1575, with his father and sister; Nicolas Tiévin, 1575; Martin Lanmalle, Claude Robelin, 1594; Michel Bouttmotte, 1589–1612; Louis Langlois de Paris; Marie Bourget and Marie Estienne, 1580; Gerard Cholet, 1592–1600; Bonaventure Haste, 1595, and in 1591 Leonard Lombard from Aubusson.

The workshop of the Duvals was apparently carried on by François Duboys, Lemaire, Alexander and Nicolas Motheron. Various existing tapestries are accredited to the craftsmen of Tours, for example: *Life of St. William*, now in the collection of Lord Iveagh, the *Life of St. Saturin* and the *History of St. Pierre*,[1] in the church of that name in Saumur.

The towns of Chatillon, Beauvais, and Rouen are mentioned in connection with tapestry manufacture, while more definite information is available in regard to Troyes. In 1519, Robert Lestellier made a large hanging representing the *Adoration of the Shepherds* for the church of the Magdalen, and the further addition was made to the decorations of the

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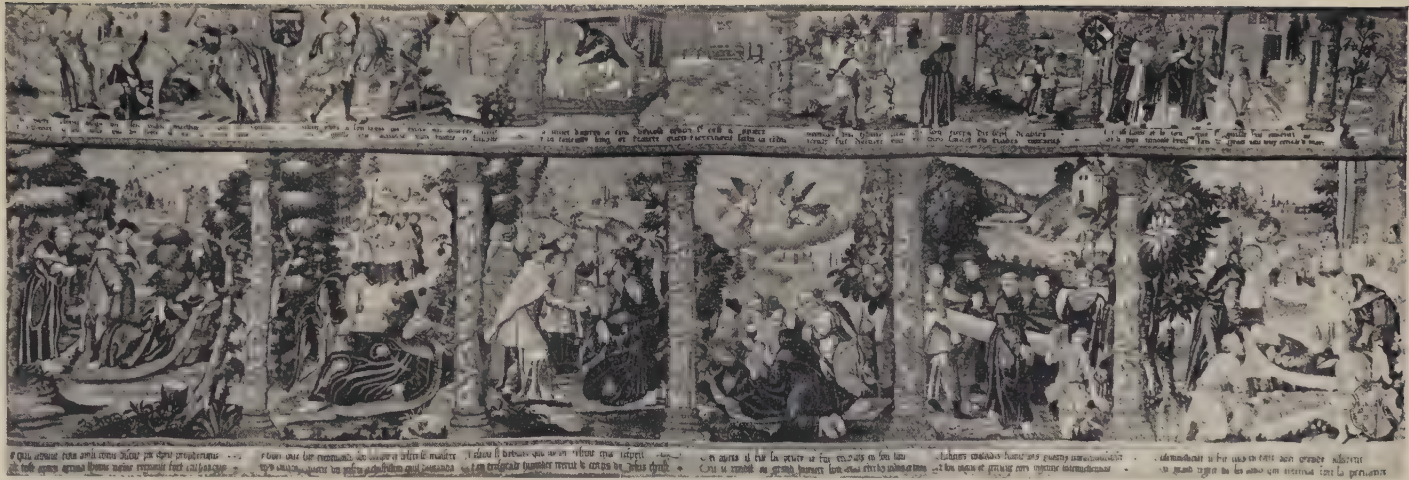
[1] Société Archéologique de Touraine, *Mémoires*, vol. xliii.—M. l'Abbé Basseboeuf, *La manufacture de Tapisseries de Tours*, p. 257 et seq.



The Life of St. William.

same building in 1525, a *Life of Urban IV.* being presented by Claude de Lirey, *chanoine.*[1]

André and Jean Augeraing worked at Limoges as early as 1502, and in 1542 another weaver named Borde was established there. In Montpelier, Nicolas de la Ruelle set up a workshop about the year 1540.[2]

This century witnessed the establishment of royal workshops in France.

Modern research, until the work of M. Fenaille was completed, added very little to the information given by Sauval in his *Historie de l'antiquités de Paris* regarding the foundation of a manufactory of tapestries in the royal palace of Fontainebleau by King Francis I. About the year 1535 he invited a number of Flemish and Italian tapestry-weavers to pursue their calling in France under his protection. These men, supplemented probably by native workmen, were established in the palace of Fontainebleau under the directorship of Philibert Babou de la Bourdaissière, superintendent of the royal buildings, and Treasurer of France. Sebastian Serlio, an Italian architect, was connected with this manufactory, while the principal designer was also an Italian, the artist Primaticcio, who made a large number of cartoons for the weavers. Cartoons were made also by artists residing in the palace, who in some cases adapted the compositions of pictures and decorations of the gallery for that purpose. One of the royal accounts, preserved in Felibien's notes, furnishes us with the names of some of these men: Claude Badouin, Luke Romain, Charles Carmoy, Franciscus Cachemus, and Jean-Baptiste Baigneque, with an Italian, Matteo del Nassaro, who designed the cartoons of a set of hangings, the *Story of Acteon and Orpheus.* The same document gives the names of the tapissiers:—

> Jean le Bries, Jean Desbouts, Pierre Philibert, Pasquier Mailly, Jean Tixier, Pierre Blassay, Pierre de Bries, the brothers Solomon and Pierre de Herbaines, Jean Marchay, Nicolas Eustace, Nicolas Gaillard, Louis le Rocher, Claude le Pelletier, and Jean Souyn, who each received from ten to fifteen livres, ten sous per month.

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[1] Boyer de Sainte-Suzanne, *Notes d'un Curieux sur Tapisseries, etc.*, p. 297.

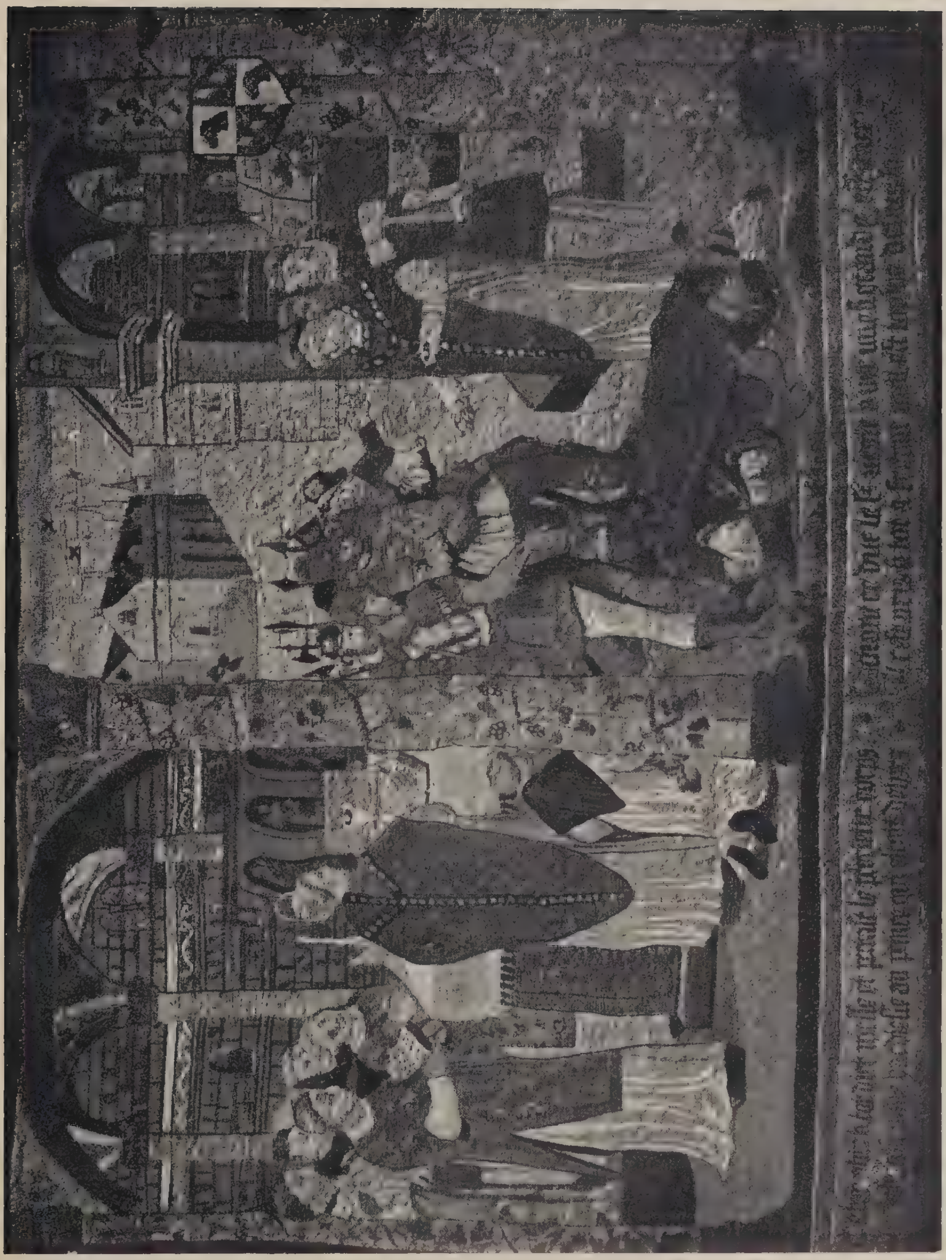
[2] Ibid. p. 107.

Under Henri IV. the director of the Fontainebleau workshop was Philibert Delorme,[1] with whose disgrace and subsequent dismissal the history of the workshop comes to an end. No tapestries, at present, are ascertained to be products of the Fontainebleau works, but a strong probability attaches itself to the attribution of the set of four tapestries, *The History of Diana*, in the Château d'Anet, and the *Grotesques* in the Museum of the Gobelins. At Cobham Hall, Kent, on the death of Lady Katharine O'Brien, sister of the last Duke of Richmond, the furniture was removed to London and sold by auction in 1703, when nine pieces of "Fontaine Old Tapestry," elsewhere described as *Grotesques*, containing 539 ells, were sold to Mr. Hibbert for £92.[2] Prices have advanced. At the Galleries Georges Petit, Paris, in December 1926, two Fontainebleau tapestries, made about 1537, of the subjects of *Apollo* and *Mercury*, supposed to have been designed for Louis I. of Bourbon, were sold for £833.

Another famous manufactory of this period originated in the Hospital of the Trinity, Paris. Amongst its uses the *Hopital de la Trinité* served as an orphanage where, under royal patronage, children were taught trades, and one of these was tapestry-weaving. In the year 1551 this part of the establishment received parliamentary sanction, and the maintenance of the hospital was guaranteed, while the craftsmen and apprentices were accorded special privileges. Sauval, who is responsible for most of this information, states that Du Bourg, one of the master weavers at the Trinity (where he had been received as an orphan), executed a set of tapestries of *Scenes from the Life of Christ* from the designs of Henri Lerambert. They were destined for the church of St. Meredic or St. Merri. These hangings were of such excellence that when Henri IV. beheld them he found them so much to his taste that he resolved to re-establish in Paris the manufactory of tapestries that the disorders of the preceding reign had destroyed. In 1597 he commanded Du Bourg and another tapissier, named Laurent, to repair to Fontainebleau, and he

[1] Francisque-Michel, *Recherches*, vol. ii., p. 409.

[2] *Archaeologia Cantiana*, vol. xvii., p. 402.



The Life of St. William (detail).

afterwards gave them quarters in a house situated in the Rue St. Antoine; it had formerly belonged to the Jesuits, and was empty through their expulsion from Paris. The weavers continued to work there under the directorship of Tremblai, a sculptor, and Du Breuil the painter, until the year 1706, when the return of the Jesuits caused the establishment to be transferred to the galleries of the Louvre.[1]

The parent workshop in the Trinity continued weaving tapestries until well into the seventeenth century. The designers for this manufactory included Henri Lerambert and Antoine Caron, who designed together the cartoons of the *History of Mausolus and Artemisia*, founded on a long poem by Nicholas Houel. The Queen (Catherine de' Medici), to immortalise her sorrow for the death of Henri II., caused it to be reproduced in tapestry. He appeared as Mausolus, Catherine as Artemisia, and the Prince, their son (afterwards Charles IX.), as Lygdamis. In its time the tapestry was extremely popular, and large quantities were woven. Their decorative qualities are still apparent, though their subjects no longer excite interest. To Lerambert alone is attributed the *History of Coriolanus*, and the *Scenes from the Life of Christ*, for the church of St. Merri.

The Museum of the Gobelins formerly possessed four pieces of the *History of St. Crispin and St. Crispinian*, which were woven at the Trinity. One piece is extant: three perished in the fire in 1871, and unfortunately it was upon one of these that the inscription giving the place of manufacture was exhibited. Of the famous tapestries woven by Du Bourg for the church of St. Merri two fragments remain: one a head of Christ at the Gobelins Museum, the other a head of St. Paul in the Cluny.

The beginning of the sixteenth century found the manufacture of tapestries in Italy in a state of collapse, brought upon the industries by the long civil wars of the late fifteenth and early sixteenth centuries. When peace came and industries were resumed, a splendid rejuvenation of the craft took place. The wonderful artists of Italy had almost a monopoly of the designing of tapestries woven in Flanders, and Raphael, Giulio Romano, Mantegna, etc., were succeeded by a host of followers. In the accounts of tapestry-weaving in Italy almost every hanging appears to have been designed by a native artist. The Italian workshops, generally speaking, were conducted upon different lines to that of Flanders. Some wealthy nobleman set up an establishment of Flemish workers near his palace, and was practically responsible for their maintenance. He paid for such works as were executed for his palace or for presentation to his friends, but there were no restrictions to hinder the workmen from executing tapestries for other clients. These terms were very favourable to the development of the industry, and ensured success for such manufactories as the Florentine and Ferrarese. At the beginning of the century the only workshop of which record has been made is that of Vigevano, and of it the details are but meagre, consisting principally in the information that the celebrated artist Bramantino (Bartolomeo Saurdi) designed a set of hangings of the *Months*, woven at Vigevano under the directorship of Benedetto of Milan. The client was Marshal Trivulce, and the tapestries are still in existence, being known as the *Trivulce Months*.[1] The history of the workshop is very obscure; but this is different in the case of the important establishment reopened at Ferrara towards the middle of the century.

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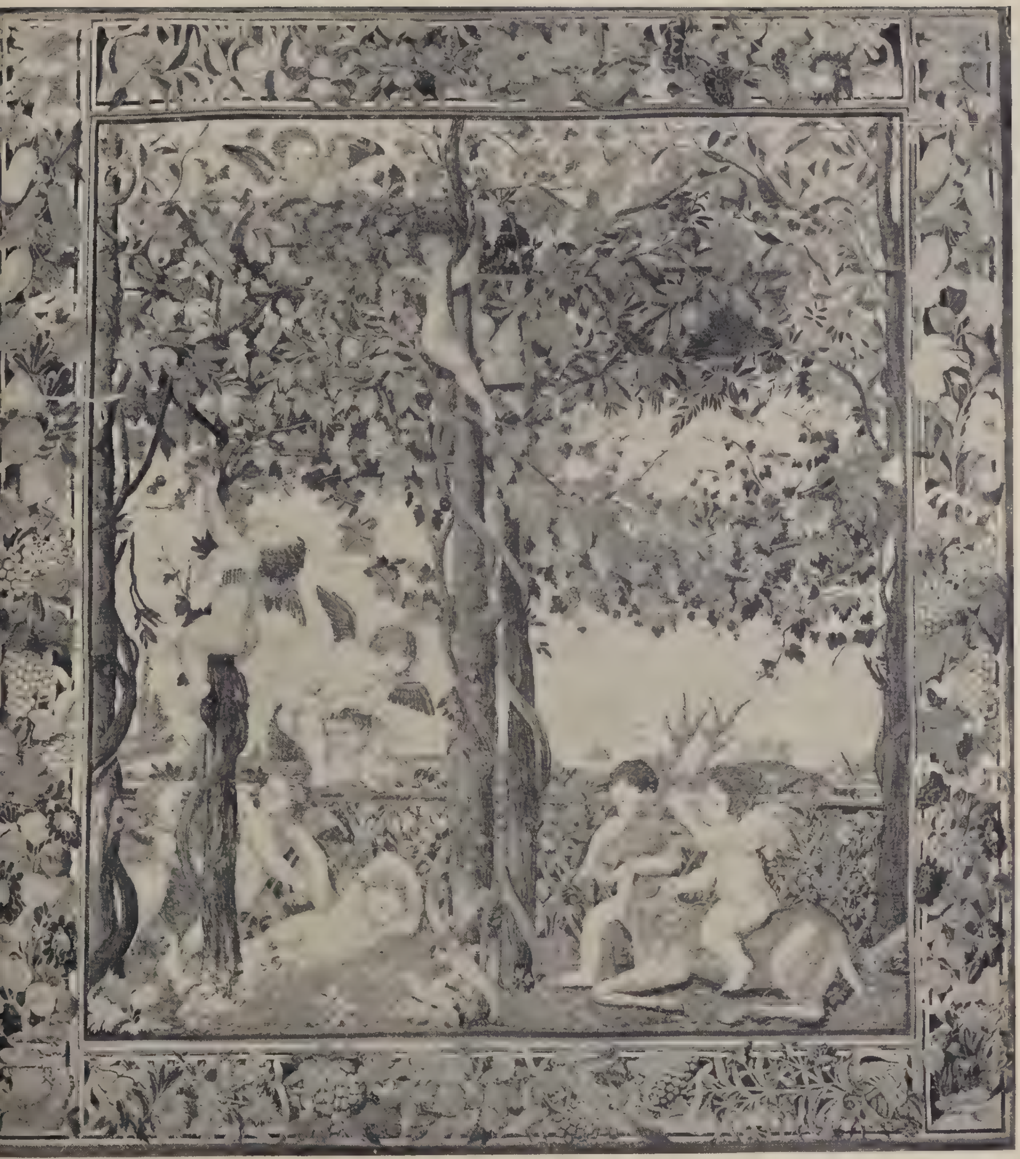
[1] Francisque-Michel, *Recherches*, vol. ii., pp. 410, 411.

In the fifteenth century, Ferrara was renowned for its tapestries, executed under the patronage of the family of d'Este, and this fact doubtless induced Duke Hercules II. to re-establish the industry by inviting two Flemish craftsmen, Nicholas and John Karcher, to settle in Ferrara. The designers to the manufactory were Battisto Dosso of Ferrara and the Fleming, Lucas Cornelisz, with Guglielmo Boides of Mechlin. From the Ferrara workshop came the *History of St. George and St. Maurelius*, woven after the cartoons of Garafo and Camillo, with borders by Lucas Cornelisz, and still exhibited on feast days in the cathedral of Ferrara. The cathedral of Como contains a *History of the Virgin* woven at

[1] M. Mongeri, *La perseveranza*. Eugène Müntz, *Tapisseries italiennes*, pp. 44–5.



Children Playing.

THE VICTORIA AND ALBERT MUSEUM (SALTING BEQUEST).

Ferrara from cartoons by Giuseppe Arcimboldo of Milan. For the house of d'Este the weavers of Ferrara made many hangings, such as the *Towns belonging to the house of d'Este*, *Grotesques*, and a series of *Horses* belonging to the reigning prince.[1] A set representing *Children Playing* (the property of Baron Worms) has been attributed to this workshop, and a hanging of this subject in the collection of Mr. George Salting bequeathed to the Victoria and Albert Museum, is probably of Ferrara manufacture. In marked contrast to the Flemish work, this panel is aerial and pearly in tone; the flesh colour is light, and the wings of the cupids are beautifully rendered. The imaginative power, with grace, light and refinement of colour, here shows the Italian. The distance recalls that in the Raphael cartoon of "Christ's Charge to Peter." The flowers are rendered upon a background of much lighter tone than the Flemings usually employed; and the peculiar green, so marked a feature in Flemish work, of the period, is absent. In fact, the entire scheme of colour is quite different from the usual Flemish one, it is more complex and also more refined. The weak point lies in the border, which is coarse, and its details are out of scale; but the panel as a whole is a testimony of the excellence of the productions of the Ferrara industry.

Two small panels—the remains, probably, of a set illustrating the *Life of the Virgin*—have found a home in the Bowes Museum. One shows the *Presentation of the Virgin*, who ascends the steps of the Temple with a group following, while the High Priest and other ecclesiastics await her at the door. On the left are sellers of doves and other offerings. The background is architectural. Through an arched doorway there is a vista of landscape, and on the roof of a building an archer in armour holds a flaming cresset. The vertical borders are decorated with formal ornament on a yellow field. Near the middle, a circular medallion on the left contains the inscription $\frac{\mathrm{EQ}}{\mathrm{VES}}$ on a red ground inside a white band; that on the right $\frac{\mathrm{ANO}}{\mathrm{MDX}}$—the date.

The companion panel represents the *Annunciation*. A figure of Judith with the head of Holophernes, bas-reliefs of the Emperor Augustus and of Apollo, suggestive of the sibyllic prophecy of the birth of Christ, appear in the background. The horizontal borders of both panels are missing.

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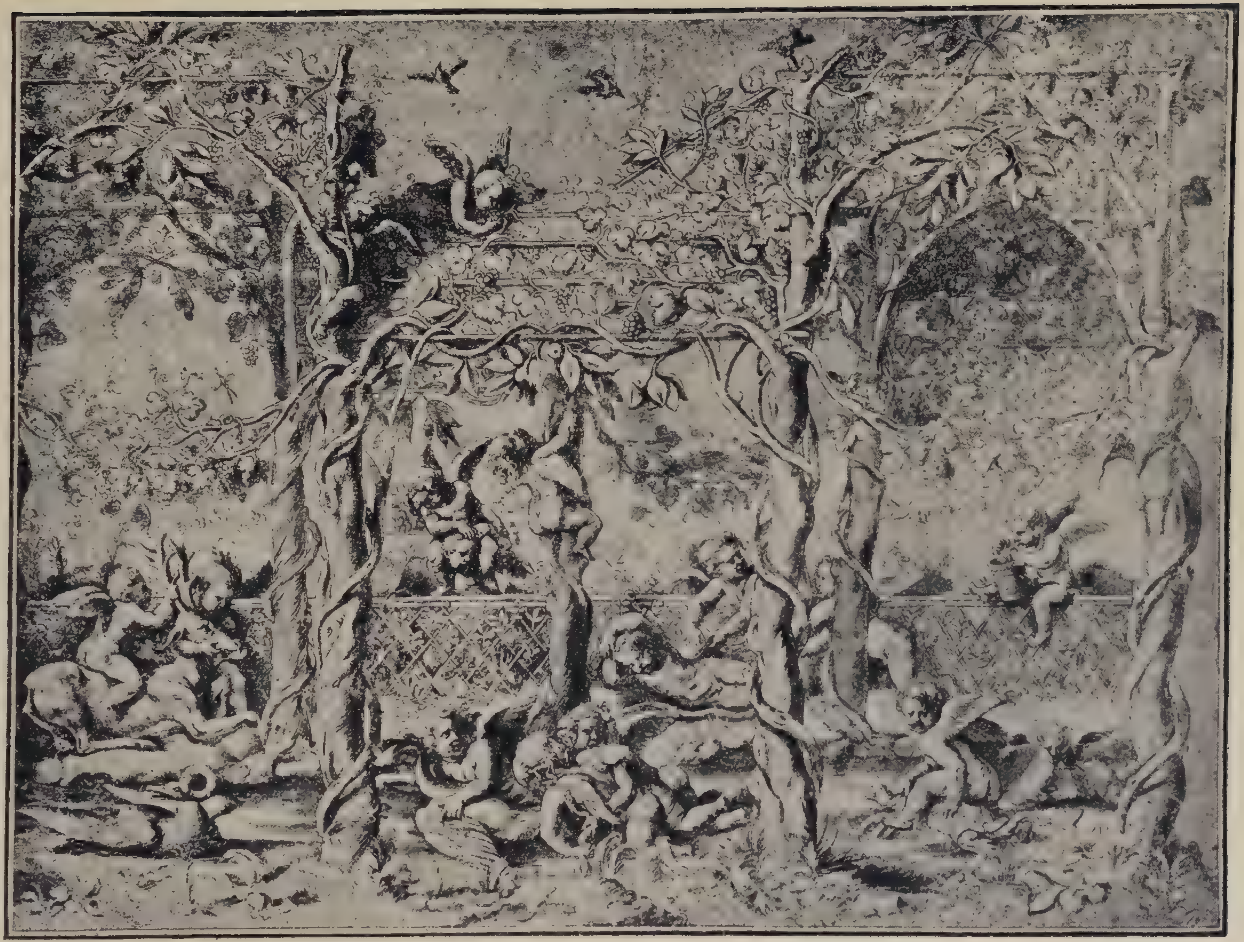
[1] Campori, *L'Arazzeria estense*.

There were in the property of Robert Browning, the poet, at his death, two long narrow strips of Italian tapestry woven with the *History of Mercury*, and framed in narrow floral borders.

The Victoria and Albert Museum contains another specimen of Italian-made tapestry, in the small panel containing a portrait of a *Bishop* with mitre and pastoral staff. This is probably earlier in date than Mr. Salting's tapestry, and may have been woven in the Vigevano workshop. The colours are few, but beautifully arranged, a deep powerful blue being dominant; and the treatment of the border is unique. (Illustration facing page 234.)

The Ferrara manufactory was short-lived and came to an end with the century. It was different with the manufactory of Florence, which is the most famous in the history of tapestry-weaving in Italy. It was styled the "Arazzeria Medici" from the fact that it was founded by Cosmo I., Duke of Tuscany and afterwards Grand Duke. He began by contracting with two Flemish weavers, John Rost or Rostel, who came from Brussels, and Nicholas Karcher of Ferrara. The terms of the contract are interesting. The weavers received suitable workshops, etc., and were paid 600 golden crowns per year while no impediment was put in the way of their accepting commissions from clients living elsewhere. The Duke engaged himself to pay for any hangings he ordered. The weavers undertook to set up twenty-four looms, twelve of which were to be in constant employment, and to train apprentices free of charge. This was in the year 1546. Many of the tapestries woven at Florence in the sixteenth century still exist, and many able artists provided designs for the manufactory.

Bronzino designed for it the *Story of Joseph*, now in the Palazzo Vecchio, *Parnassus*, *Hippocrene*, and *Marsyas*. Francesco Salviati provided the weavers with the cartoons of



Design for "Children Playing," by Giulio Romano.

THE VICTORIA AND ALBERT MUSEUM (SALTING BEQUEST).

a *Story of Joseph, Pharaoh's Dream*, a *History of Lucrece*, a *Pietà, Ecce Homo*, etc. The nephew of Bronzino, Alexandro Allori, designed other cartoons. The quantity of hangings produced at the Florentine manufactory was enormous; some idea of the extent of it is given in the list published by M. Conti:—

1557. One panel of the *History of Pomona*, one of the *History of Silvain*, and seven of the *History of Cybele*.
1559. *History of Saturn, History of Solomon, Human Life.*
1561. Three pieces of the *History of David*, two espaliers.
1563. *History of the Romans, History of Ahasuerus.*
1564. *History of Ulysses.*
1565. *History of Solomon, History of Hercules, History of Florence.*
1566. *History of Cyrus.*
1567. *Birth of John the Baptist, Baptism of Christ*, six for the Merchants' Corporation. Various *hunting* pieces, and a continuation of the *History of David*.
1568. *Stag-hunt, Bear-hunt.*
1569. Coverlet with the *Medici arms, St. Joseph holding Jesus*, for Giovanno di Francesco Tempi, who also bought the *Prayer of St. Agatha, War of Siena, Rout of the Turks at Ercole, Capture of Port Ercole.*
1570. A portière, *Charity*, for Giovanno di Francesco Tempi.
1572. *History of Clement VII., Justice and Liberality, Time and Minerva, Fortune and Prudence, History of St. Francis* for the church of that name in Ferrara.
1574. Two portières for Antoine Salviati, a border for Girlamo Guidacci, and a *Wolf-hunt.*
1580. *History of Venice* for Tiepole of Venice.
1583. *Adoration of the Magi*, the *Flight into Egypt.*
1585. *History of Phaeton*, six portières designed by Allori for Cumes Destufligio of Spain.
1586. *The Visitation*, for a citizen of Bergamo.
1587. *History of John the Baptist.*
1588. *Centaurs.*
1589. *Portuguese War.*
1591. Mule coverings.
1593. An altarpiece and ornaments for Pope Clement VIII.
1593. Altarpiece with the *Virgin, Saints, and the Doge of Venice.*

Alessandro Allori made many designs for the Florentine manufactory, such as *History of John the Baptist* (1588–90), Portières (1585), *History of Latona, History of Paris, the Nativity and the Adoration of Christ, the Flight into Egypt* (1583), *History of Phaeton* (1585).[1]

Another artist known as "Il Bachiacca" (Francisco d'Albertino) composed the *Twelve Months* and the *Grotesques* now in the Egyptian Museum at Florence. This museum exhibits more productions of the Medici manufactory, amongst others the *History of Joseph Flora*, *Justice delivering Innocence*, and in the basilica of St. Mark is a *History of St. Mark*.

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[1] See Conti, *Ricerche storiche sull' arte degli Arazzi in Firenze.*

The partnership of Rost and Karcher marked the finest period of Florentine tapestry-making. As in Flanders, in Italy the craft became debased towards the end of the sixteenth century, the designs were trivial, and the workmanship feeble. During the last third of the century the output became enormous, as will be seen from the list. The tapestries were executed, for the greater part, from the designs of Stradano, or John Van der Straaten, a Fleming who was appointed official designer to the manufactory. Another Flemish artist, Frederick Sustris, supplied the cartoons for a *History of Florence* in 1565. There were two workshops originally (Rost and Karcher) and in 1549 the weavers Giovanni Stichele (a Fleming) and Francisco Paxino of Florence worked under the directorship of Tancy di Niccolo de' Medici.

Other weavers were Giovanni di Bastiano Sconditi, and Benedetto di Michele-Squilli, and with them Giovanni Tedesco (1555). Filippo Jacopo (who made cartoons), Giovanni di Marchionese de Fivizzano, Baldassare di Enrico, Breconnet of Brussels (1560), Antonio di Giovanni della Parte, or Particini Bartolommeo di Bartilommeo di Giovanni (1560). Jacopo de Lorenzo Marzapini (1562), and Benedetto di Giovanni della Balestri. Squilli was master workman for a long period, from 1568–1587, when he was succeeded by Guasparri di Bartilommeo Papino, who had with him the Flemings, Alberto d'Olbrech and his father, in 1577, Cornelius Engelbrecht in 1583, and an artist, Fabrizio Corso.[1]

These were the principal manufacturing centres in Italy; the others were small and unimportant, for instance that of Mantua, where Signor Braghirolli has hunted up names in the city archives—1502–1505, Giovanni; 1509–1511, Giovanni Francisco; 1512–1522, Martino Dursoli; 1538, Giuseppe; 1547–1549, Giacomo della Porta, Frederico dei Caletti; 1556, Sigismonde Tambelli, etc.[2]

Venice is more interesting. Ambrose Spireletti worked there in 1562, and in 1564–1572 a Fleming named Francesco with a compatriot, Caspar Carnes, are recorded. Another

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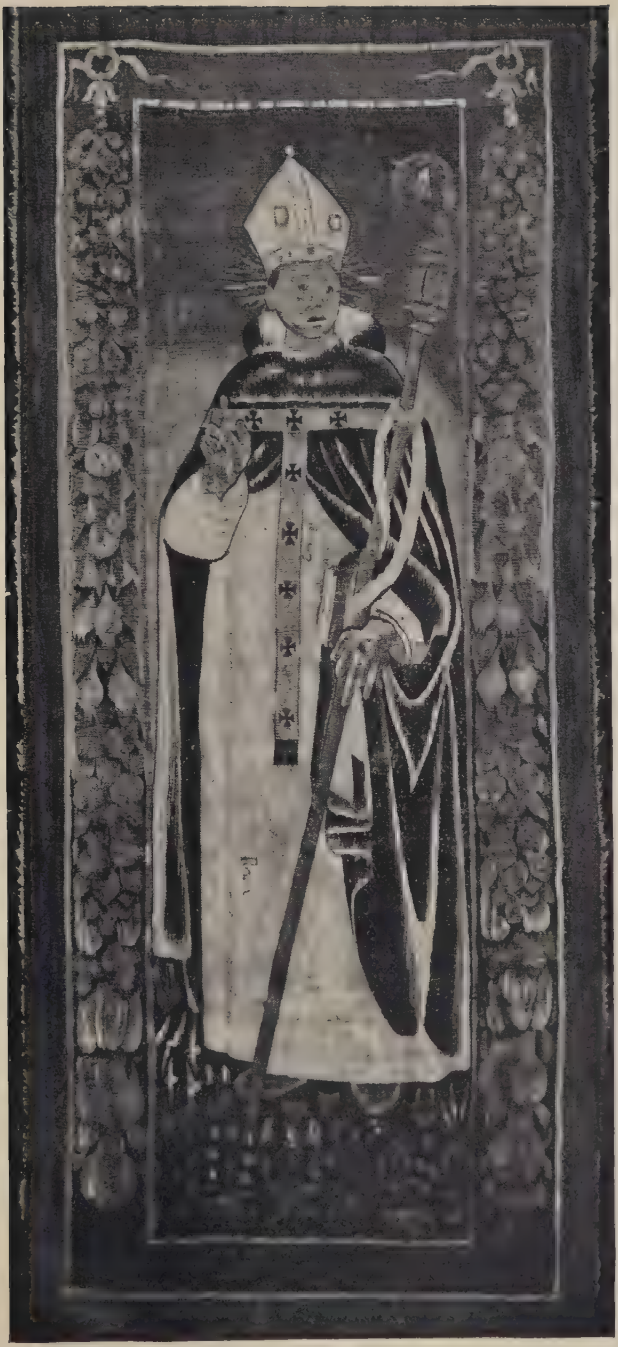
[1] See Conti, *Ricerche storiche sull' arte degli Arazzi in Firenze.*

[2] Braghirolli, *Sulle Manifattúra di Arazzi in Mantova.*



A Bishop.

THE VICTORIA AND ALBERT MUSEUM.

executed a set of hangings representing the *Four Theological Virtues*, from designs by Titian, in Venice in the year 1562. Van der Goes set up a workshop in Venice in 1586.[1] The Venetian workshops of the sixteenth century are represented in all probability by the *Descent of the Holy Spirit* woven in gold, silver, silk and fine wools, now in the sacristy of the church of Santa Maria del Salute. There are also a hanging of the *Doge L. Loredam receiving his ducal cap* in the Correr Museum of Venice, and espaliers representing the *History of Semele* in the ducal palace, that are attributed to local workshops. Venice was more a commercial than a manufacturing city. There is a tradition of tapestry workshops in Genoa.

Many of the Flemish refugees from the religious persecutions fled to Germany to ply their calling in peace, but definite information as to the establishment of workshops is rare. A manufactory in Lauingen produced some heraldic hangings, and some specimens in the museum of Munich are said to have been produced there. These comprise *The Ancestors of the House of Bavaria*, *Holy Cities of Palestine*, and a *Camp*.[2] There was also a workshop at Wesel, and several weavers lived in Nuremberg, among others Anthoni Passa, Bassi or Bassa "von Harras" about 1530, and John Mandekins, a Netherlander, in 1592. ("Quellenschriften für Kunstgeschichte und Kunsttechnik," *Nürnberger Ratsverlässe*, vol. i., p. 242 et seq., vol. ii., p. 239.)

Amongst the best of all German tapestries of the sixteenth century must be included those representing the *Sibyls* at Rothamsted, Herts., the property of Sir C. B. Lawes Wittewronge. Clothed in splendid drapery, each stands on a rich flowery ground where there are lions, leopards, and other beasts—also a centaur. The border is of the narrow sixteenth-century floral type occasionally found on German hangings of the period. The collection of the late Lord Leverhulme included a most remarkable specimen in the form of a band nearly 3 ft. in height by 17½ wide, woven in silk and gold.

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[1] Eugène Müntz, *Tapisseries italiennes*, p. 79.

[2] M. Müntz, *La Tapisserie*, English edition, p. 236.

The subject was taken from a *romance*, wherein a courtier made love to a queen, and, being refused, took a dastardly revenge. The slandered queen was banished, and fled to a forest, where a woodman and his family befriended her. The Archduke Leopold of Austria took up her cause, but was killed in single combat by her slanderer, who, however, was attacked by a dog. One of the finest scenes in the hanging shows the lists where the false knight and the dog fought the matter out—victory resting with the dog. The king sent for the queen, and all ended well. The technique is excellent, especially in the treatment of landscape and flowers. At the upper and lower edges are bands of inscriptions; in the centre, a coat-of-arms and the date 1554. The hanging appeared at the Anderson Galleries, New York, on February 9, 1924, and was sold for the equivalent to £3000. In the *Burlington Magazine*, November 1907, there is illustrated a German tapestry representing *Electors and Coats-of-Arms* adapted from the *Nuremberg Chronicle*, 1493. It has now passed to the Metropolitan Museum, New York.[1] A very curious panel used to decorate the church of Lurcy-Levy. The subject, within a circle, was *Christ healing the Blind Man of Bethsaida*, on a background of coats-of-arms and ornament. The *History of David and Bathsheba* is the subject of two long and narrow panels, where many figures are shown against a textile of elaborate pattern, and which are not so characteristically German as most of the foregoing. A tapestry in carpet-work, reminiscent of those representing the *Marriage of Mercury and Philology*, in the church of the castle of Quedlinburg, but woven in the first half of the sixteenth century, is in the Victoria and Albert Museum. The subject of it is *Pyramus and Thisbe*.

In 1579, Anne of Austria, Queen of Philip II. of Spain, appointed Pedro Gutierrez, who had established a workshop at Salamanca and was known as a weaver of armorial tapestries, as her tapissier, and four years afterwards he was given the office of tapissier to the King of Spain. Later he

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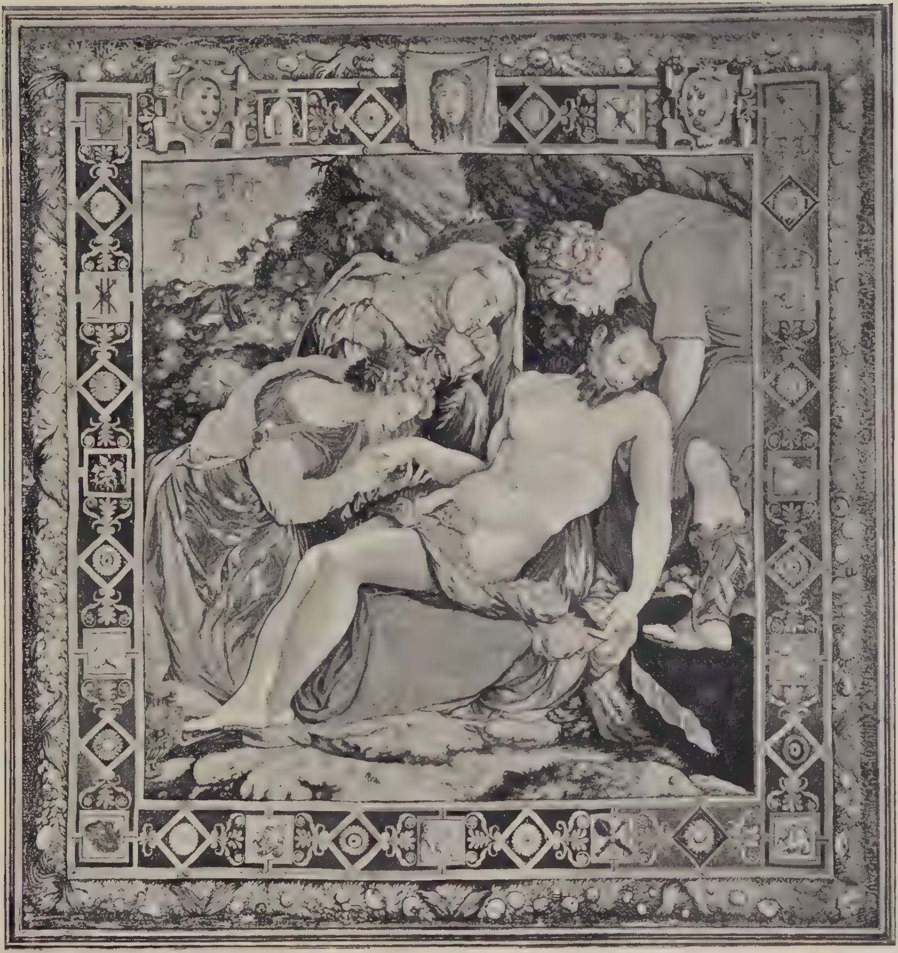
[1] Campbell Dodgson, *Burlington Magazine*, December, 1907. C. H. W., "Tapestry of the Fifteenth Century," *Burlington Magazine*, November 1907.



Photograph by Alinari.

The Deposition from the Cross (after Salviati).

FLORENCE.

set up looms in the street of St. Isabel, Madrid, which were in operation at the end of the century.

There were several workshops in Holland in the sixteenth century. Middelburg is noted in 1562, but its development was greatest in the seventeenth century, and the same may be said of Delft. In this town in 1592, François Spierinx, one of the most expert weavers of his time, established himself; he was originally in Antwerp. He executed the *History of the Armada* for the English Government, working from the cartoons of Cornelius Van Vroon, a painter belonging to Haarlem.[1] He wove part of the *Naval Battles* at Middleburg.

There are no ascertained facts as to tapestry workshops in Switzerland, but examples such as *Dives and Lazarus* in the Archaeological Museum of Lille are attributed to Swiss weavers; it is dated 1597, and bears the letters L. V. G.

Tapestry-weaving in the Flemish manner is said to have been introduced into Denmark about the year 1522. In 1578, King Frederic II. of Denmark took under his protection a weaver of Antwerp, named Hans Kneiper,[2] who executed a set of tapestries representing the ancient Danish kings, to decorate the castle of Kronberg, then in the course of erection. Kneiper had his workshop at Elsinore and afterwards at Slansgerup. Two of the tapestries still exist, portraits of Kings *Eric* and *Abel*. They are covered with Danish inscriptions, and bear the mark B preceded by a crown.

The middle of the sixteenth century witnessed the establishment of a royal manufactory of tapestries in Sweden in the reign of Gustavus Vasa. It was in the manner of the Fontainebleau workshops in France. The tapissiers were mostly of foreign origin, but native apprentices were taken. Dr. Bötticher gives a complete account of the establishment in his book, *Svenska Statens samling af Välda Tapeter*, with interesting details as to the works yet extant. He confidently attributes several tapestries now in the national collection at Stockholm to the manufactory in the royal palace. One of the earlier hangings, *The Dance of the Peasants*, is undeniably of Scandinavian manufacture. The royal manufactory was never a large one: in 1561 it comprised ten weavers, the masters being Nils Eskilson and "Paull the tapissier," who with several of the fraternity died in 1565, the year of the ravages of the pestilence. The establishment may have lingered until the end of the sixteenth century, but very little is known of its later history.

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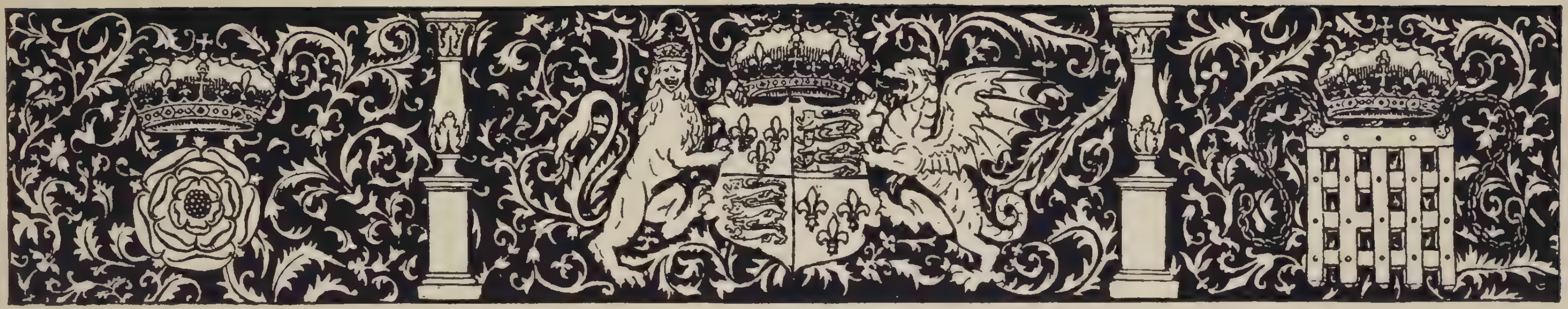
[1] Van de Graft, *De tapijtfabrieken der XVIe en XVIIe eeuw.*

[2] Ibid. p. 94.



The Arms and Devices of King Henry VIII.

HAMPTON COURT PALACE.

CHAPTER XII

16TH CENTURY—ENGLAND, SCOTLAND AND IRELAND

TOWARDS the end of the reign of Henry VII. his daughter Margaret was married to King James IV. of Scotland, and part of her dowry consisted of three score and fifteen "stikks" of arras lined with canvas. Henry procured these hangings from his chief arras-maker, Cornelius Van Street, a name which suggests that he was a compatriot of the Flemish weavers. The tapestry cost 2*s*. per stikk, and payment was made by the Keeper of the Royal Wardrobe.[1]

The inventories made in the beginning of the sixteenth century show that enormous quantities of the finest kind of tapestry were in everyday use in England. The Bishops of Durham and of London had superb collections, embracing "counterfeit" arras as well as the real material, and in the death chamber of the Bishop of St. Davids the furnishings included a covering of *verdure with birds and lions.*[2] The collection of Henry VIII. showed specimens bearing the arms of Lord Cromwell, Lord Sandes, Bishop Rothal, etc. The collection of Thomas, Cardinal Wolsey, was second only to that of the King. Like the latter, he bought tapestries wherever he could lay hands on them, at home or abroad, from merchants of the commodity or from private individuals. In 1517, Jean de Seelier, acting under instructions to buy table-napery, etc., for him, writes of the impossibility of purchasing this in Tournai, which might have been accomplished with profit thirty years before, and represents that at Whitsuntide the great fair will be held at Antwerp, where all dealers in these stuffs will meet, and he will see what he can purchase for Wolsey. He also wished to know the required height of tapestry for hall, chamber and gallery, and the sorts wanted, with the price reckoning from eight or nine gros sterling for the least valuable *tapisserie-à-Personnages* to such price as Wolsey would please to give.[1] Wolsey spared no pains or expense in acquiring tapestry for the decoration of his residences, especially the manor of Hampton Court. In the year 1522 he purchased from Richard Gresham twenty-one sets of hangings, comprising 130 pieces, for Hampton Court alone, besides others for Westminster. His inventory gives full particulars of these, naming the chambers they were intended for. Here are the titles :—

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[1] *Calendar of Documents relating to Scotland*, vol. iv., p. 441.

[2] Gairdner, *Letters and Papers of the Reign of Henry VIII.*, vol. x., p. 173.

> History of *Jacob* (10 pieces), Story of *Suzanna* (8), Story of *Judith* and *Holofernes* (7), Story of the *Seven Deadly Sins* (9), Story of *Solomon* (7), Story of *Sampson* (7), The *Nine Worthies* (9), Story of *Esther* (6), Story of *Samuel* (6), Story of *Tobie* (5), Story of *Our Lady* (6), Story of *Moses* (4), Story of *Tobias* (5), Story of *Estrogeas* (4), Story of the *Forlorne Son* (7), Story of *Estrogeas* (5), Story of *David* (7), Story of *Samuel* (7), Story of *Moses* (4), Story of *Joseph* (5), Story of *Emelyk* (4).[2]

The year following he bought many pieces of counterfeit and real arras from the executors of the Bishop of Durham. Among these were the *Triumphs of Petrarch*, consisting of eight pieces including the *Triumphs of Time* (2) ; *Death* (2) ; *Venus and Cupid* or *Love* ; *Eternity* ; *Renown*, *Fame*, or *Julius Caesar*; and *Chastity*. The set of *Triumphs* now exhibited in Hampton Court palace is all that remains of the eight bought at the sale of the effects of the Bishop of Durham. Three are hung in the great Watching Chamber (the *Triumphs of Time over Fame*, *Fame over Death*, and *Death over Chastity*), while a fourth representing the *Triumph of Death* is hung under the Minstrel Gallery in the Great Hall. It is similar to that in the Watching Chamber. The *Triumph of Time* as it now hangs measures 26½ ft. long by 14 high, and its size given in Cardinal Wolsey's inventory is 9 yards by 4¾ di, so allowing for a slight loss in selvedge the sizes are identical. The Cardinal bought six pieces of *counterfeit Triumphs* from Richard Gresham ; and of this material, which was probably

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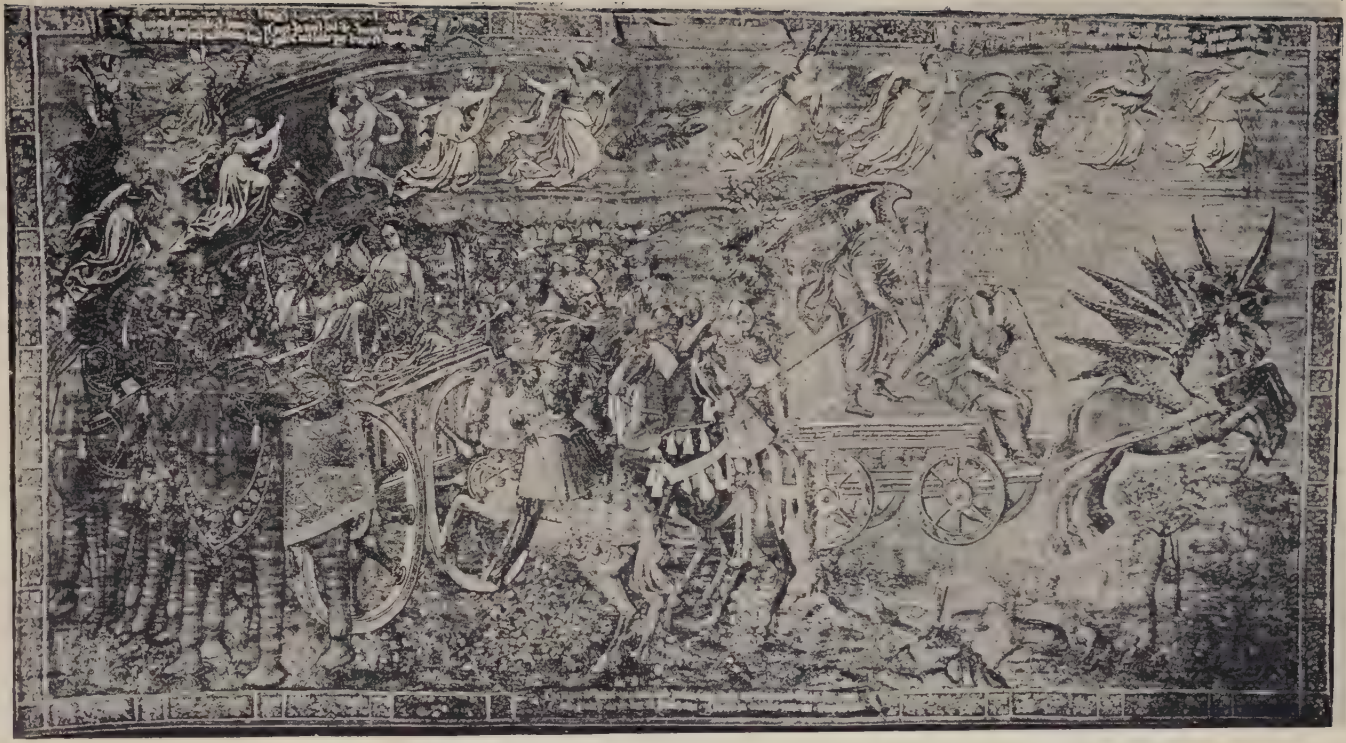
[1] Brewster, *Letters and Papers of the Reign of Henry VIII.*, 1517, May 5, Calig. D. vi. 310.

[2] *Bibl. Harl.*, No. 599.



Copyright of the King.

The Triumph of Time.

HAMPTON COURT PALACE.

painted or stained cloth, his collection embraced many examples. Under this heading there are some interesting subjects in the inventory:—A set of ten pieces of *lamanto*, besides counterpoints of the *Romans of the Rose* called *lamanto*; three pieces of *King David*, "whereof in oon King David sleeth the Gyaunte Golyas." Some of the hangings had curious inscriptions; one having figures in the middle bore the words "*O! Pia!*" a second "*O! Clemens!*" and the third "*O! Dulcis Maria!*" then *King David playing the harp*, after which came a tapestry with a *ship at one end with a man and a woman in it*, and the final one represented *Judas*. The Cardinal had a large quantity of *verdure* tapestries, and he acquired six pieces that "served for the hanging of Durham Hall of inferior days whereof three pieces were of the *Story of Hannibale*." From the executors of the Bishop of Durham he bought six pieces of counterfeit arras having borders with the arms of "*Seynte Cuttebarte and my Lord Rootheall* whereof the ffyrste pece hath a *king in the myddes of it sytting in a pavyllion*." In the list of *verdures* are eight pieces "paned white and grene with running *branches* of *Rooses redde and white*," and thirteen pieces with lozenges of divers colours with *Bishop Smyth's arms* used for the decoration of the hall at Hampton Court. Another hanging bore the word "*Memento*."[1] The inventory of Henry VIII.'s effects shows many tapestries bearing in the border the "late Cardinall's armes," some of which were extant in 1649 and later.

Under King Henry VIII. the royal collection of tapestries reached such proportions that it is safe to presume that at no time did so many hangings lie at the disposal of any individual. The inventory made after his death enumerates and describes over 2000 pieces of various sorts, of all subjects, and ranging in fineness from gold and silver-wrought altarpieces to coarse *verdures*. The document has been compiled by various scribes, and while some are most careful in discrimination of the different sorts, others are vague in their terms. There is, for example, no mention of "counterfeit" arras, which figures so prominently in other inventories of the period.

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[1] *Bibl. Harl.*, No. 599.

Henry VIII. seems to have had a perfect mania for acquiring tapestries by any means that presented itself, and the State papers show numerous references to hangings in connection with the Great Wardrobe. One of the most notable features in the political history of the period when attention was concentrated on the Netherlands, was the despatching of agents to Antwerp and elsewhere in the Low Countries on pretence of purchasing tapestries, but really to acquire political intelligence, and Henry by his agents was well advised of what was going on. Thus, in the "News from Antwerp, May 26, 1539, he is informed that Jerome Sanese is yet there, and has spent 3000 crowns on tapestry,"[1] and on October 20, 1539, there is first political intelligence, then the information that the treasurer Babo Frenchman (Philibert Babou de la Bourdaissière, treasurer of France and superintendent of royal buildings) "has been here five or six days under colour of buying tapestries, but he is no man to be here for things of little importance."[2]

It is to be *remembered*, however, that it was Babou who invited Jean Duval, a native of Flanders, to establish a workshop in Tours under his protection.

The custom alluded to above continued until the end of the century, as in 1598, when Charles Paget (uncle to Lord Paget) wrote to Barnes: "I am promised a passport for you by the Cardinal under colour that you desire to come to Antwerp to buy tapestry and pictures for the Earl of Essex or some other of account, so when you come you must allege that cause."[3]

King Henry's agent in Flanders had instructions to look out for hangings, and in 1538 he wrote: "I have made a stay in my hands of 200 ells of goodly tapestry that will cost $\frac{3}{\text{iv}}$ ꝑ the ell, but there hath not byne bought this xx yere eny so good for the price, if you would not bestow so myche send me word by the first. I did wryt unto my lord previe seal of a rich hanging of arras the which Philip Hoby hath seyn, who can make report thereof so that if it pleas yow to

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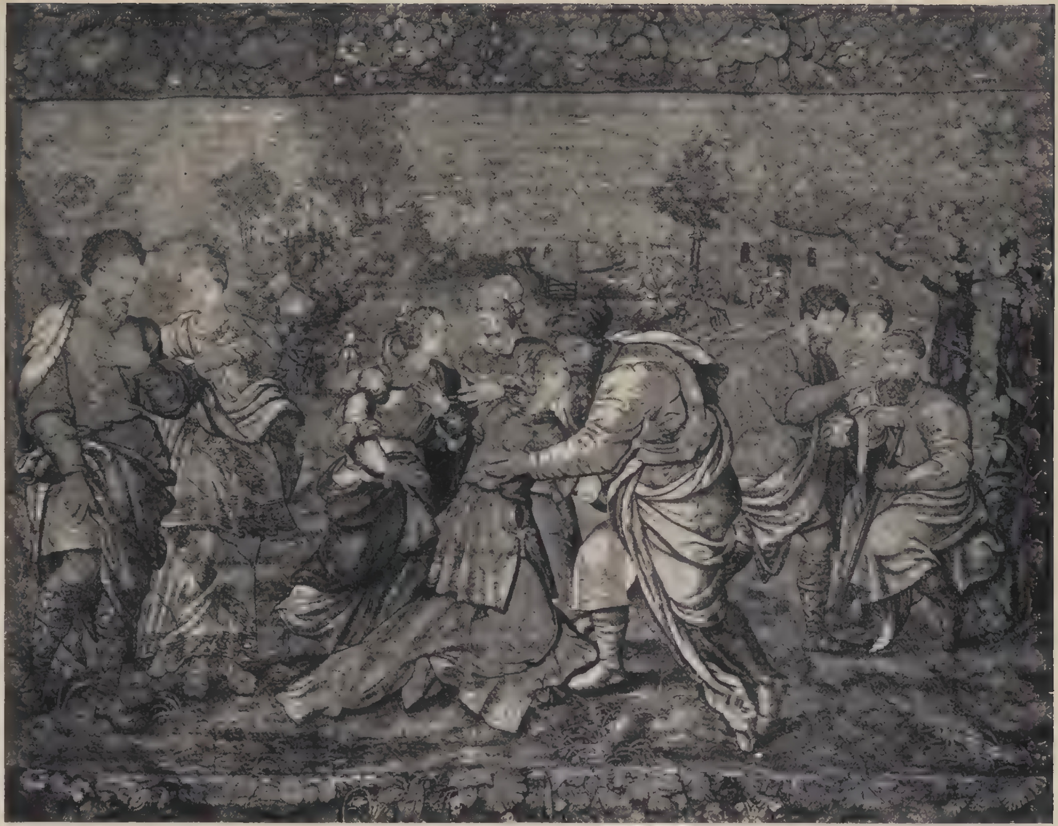
[1] Gairdner, *Letters and Papers of the Reign of Henry VIII.*, vol. xiv., pt. i., p. 472.

[2] Ibid. pt. ii., p. 127.

[3] *Calendar of State Papers, Domestic Series*, Addenda 1589–1625, p. 389.



The Return of Tobit and his Wife.

BISHAM ABBEY

help to further the same it shall profit you in buying of tapestry to have it better chepe then the stuffe was bought that it was made of," etc.[1]

Henry VIII. had numerous transactions with the principal tapestry-dealers of his time. John Mustyan, a native of Enghien, was his arras-maker early in the century.[2] From Erasmus Skotte (Schetz), who sold many pieces to the Archduchess of Austria, the King bought the *History of Tobias* in eight hangings enriched with gold. It was formerly at Hampton Court, and one panel at least is yet in the royal collection. He had dealings with Peter Genghem, a dealer from Brussels. Petrus Van der Wall was also patronised by him, and furnished a set of four pieces representing *Romulus and Remus* for Hampton Court, and a bed " called my Lord Prince his bed."[3] The privy purse expenses show that in July 1530, the King paid to Roche and Naylinghurst £68 5*s*. for 58½ ells of " arasse," and two years later in May 1532 he " paied to Thomas Assheley s'vnt to my Lady Anne Rocheford for the use of Willm. Reding for xxxii Flemyshe elles of golde aras at xlvi*s*. viii*d*. the elle : lxxiiii *li*. xiii*s*. iiii*d*."[4]

Henry received many hangings from the effects of people attainted, and he seems to have taken over Cardinal Wolsey's collection entire. A good many hangings became his property on the dissolution of the monasteries and religious houses in 1539. The Commissioners were instructed to report upon anything that might be acceptable to the King, as the following letter states. It is in connection with the visit to the monastery of Reading :

> We find all according to the inventory and certain plate have attained that was conveyed to other houses, and more trust to find. As we were to certify what stuff was meet for the King, there is a chamber hanged with meetly good tapestry, which would hang a mean little chamber in the King's house, and this is all the household stuffe fit to be reserved. There is a chamber hung with six pieces of *verdure with fountains*, but the ends are foul and greasy. In the church are eight goodly pieces of tapestry, but of no depth, 13 copes, etc. Recd. for the use of the King. Ric. Pollard and John Williams, Commissioners.[5]

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[1] Record Office, *Letters and Papers of Henry VIII.*, sec. cxxx., f. 53.

[2] Walpole, *Anecdotes of Painting*.

[3] *Royal MS.* 7c. xvi. F. 60 : British Museum.

[4] *Privy Purse Expenses of Henry VIII.*, pp. 59, 215.

[5] Gairdner, *Letters and Papers of the Reign of Henry VIII.*, vol. xiv., pt. ii., pp. 40, 41.

The visiting commissioners must have found many more important and more costly hangings than those seized at Reading, and reserved for the King's use.

In the same year the King bought of Richard Gresham (the London merchant who supplied the Cardinal with so many hangings) thirteen pieces of *verdures with waterflowers*, at 2*s.* 2*d.* the ell, with other draperies.[1] An inventory taken about 1543 shows a further addition to the royal tapestries by some sets seized as part of the estate of "sondrie persons attainted," but unfortunately it does not supply the names of the persons, nor much detail as to the hangings in question.

All the royal palaces were plentifully adorned with the richest tapestries the world could furnish, and yet when the King went on journeys he was accompanied by the "Removing Wardrobe," in which were numerous hangings. A curious side-light is sometimes thrown upon history in connection with these, especially in the letters of the French agent in England, who diligently reported every little movement of the English king. From that source we learn that in 1539—

> "The King, who in some former years has been solitary and pensive, now gives himself up to amusement, going to play every night upon the Thames with harps, chanters, and every kind of music and pastime. He evidently delights now in painting and embroidery, having sent to France, Flanders, Italy, and elsewhere, for masters of the art and other ministers of pastime. All his people think this a sign of his desire to marry if he should find an agreeable match." Again, the French king was advised of Henry's movements: "The King is furnishing an old abbey; 1500 workmen day and night, building, painting, and adding tents and pavilions. Besides, he has brought from London his richest tapestry, plate, and dress."[3]

In 1524, when preparing to receive the King of Scotland, the Privy Council advises the York Commissioners that four cart-loads of hangings, etc., shall be sent down from London to that purpose.[4]

To preserve his enormous collection in good condition, Henry VIII. kept a large staff of "arras-makers" or menders

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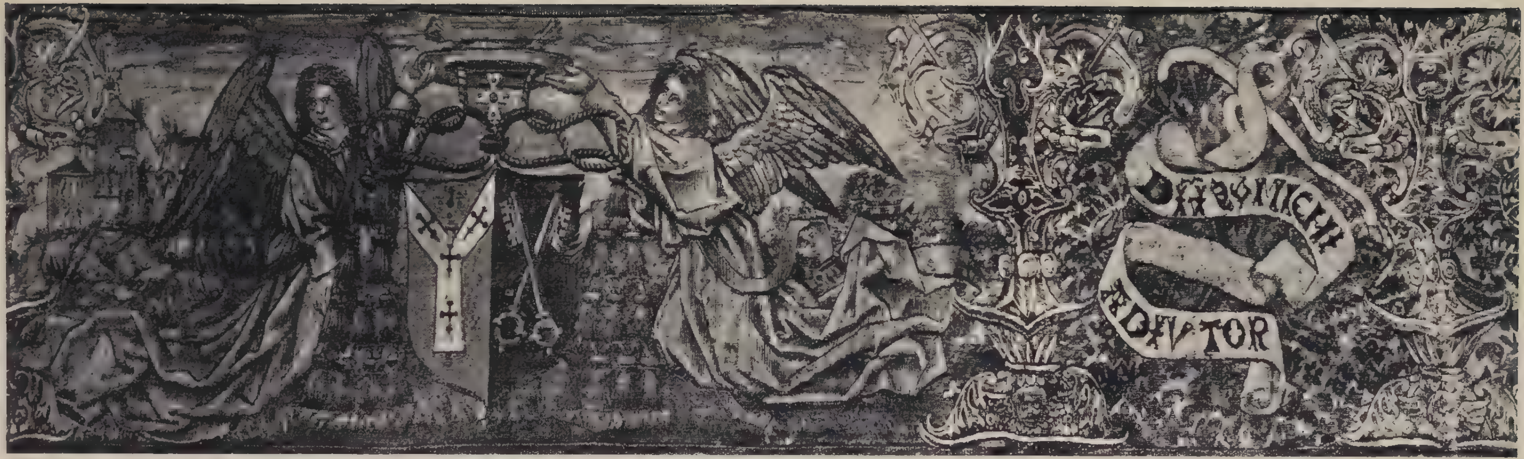
[1] Gairdner, *Letters and Papers of the Reign of Henry VIII.*, vol. xiv., pt. ii., p. 194.

[2] Ibid. pt. i., p. 498.

[3] Record Office, 1183; Kaulek; 337.

[4] Gairdner, *Letters and Papers of the Reign of Henry VIII.*, vol. xvii., p. 512.


DNS MICHI
ADIVTOR

Arms of the See of York with the Motto of Cardinal Wolsey.

HAMPTON COURT PALACE.

in constant employment. They belonged to the royal wardrobes at Westminster, Windsor, the Tower, etc. The Augmentation accounts of the Great Wardrobe give a list of the workers, the nature of the work, and the subjects of the tapestries they were engaged upon. The work consisted mainly in repairing and lining the hangings. The names of the workmen are of little importance under these circumstances, and the majority of names are English. The Augmentation account, September 29, 1539, gives many names such as:—

> John Browne, Richard Osborne, William Adamson, John Johnston, Peter Welsh, Wm. Sympson, while others are foreign:—Mathew Owteselde, Austley Van Poste, Cornelius Mustinge, Richard Rieman, etc. The sets of tapestry under repair at that time were *History of King David*, *History of Troy*, *St. John the Baptist*, while the *History of the Apostles* was being lined.[1]

The inventory of tapestries taken after the death of Henry VIII. is so large that the exigencies of space forbid comment on it; but an abridgment giving the subjects and the palace to which they belonged may be interesting. The original inventory (British Museum, *Bibl. Harl.*, No. 1419) gives the dimensions of nearly every piece.

LIST OF TAPESTRIES FROM THE INVENTORY OF KING HENRY VIII.

THE TOWER

HANGINGS OF ARRAS

9 peces of riche verdoure the grounde or fielde of golde.
10 peces of the riche historye of *King David*.
7 peces of the *Seaven Deadelye Synnes*.
4 peces of the riche hystorye of the *Passion*.
1 odde pece of olde arras of thistorye of the *Passion*.
5 peces of another riche historye of the *Passion*.
1 pece of *Macaborne* which hadd a border of the Duke of Buck. armes.
1 pece of *Godfrey Bullen* and the petygree of the Duke of Buck.
2 peces of *Assure and Hestyre*.
2 peces of the *Three Kinges of Colleyn*.
1 pece of *Themperor Constantyne*.
1 pece of *Jupiter and Juno*.
1 pece of the *Baptysme of oure Lorde*.
2 peces of *Saynte George*.
1 pece of *Duke Josue* which was saved at Shene, where the residue were brent.

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[1] Augmentation, Miscellaneous Book, No. 456.

7 peces of the *Bucherons.*
4 peces of *Sampson.*
1 pece wrought wt *roses and sonnes* made in King Edwardes tyme.
1 pece of the *X Kinges of ffraunce.*
1 pece of the *birthe of oure Lorde.*
1 pece of *oure Ladye* wt hir sonne in hir armes.
2 peces of *Salamon.*
1 pece of riche Arras of *King Erkinwalde.*
1 pece of *VIII Kinges.*
1 pece of the *woman of Canonye* comynge to oure lorde with divers other men and women.
1 pece of our *Ladye* having Christe from the crosse in hir armes.
1 pece of our *Ladye* hir sonne and another woman having a peare in hir hand which was late the Lorde Cromwelles.
1 pece of the *rote of Jessaye,* which was the saide Lorde Cromwelles.

HANGINGS OF TAPESTRYE

1 pece of the *Tryumphe of Dyvinytie.*
1 pece of *fame and honor.*
2 peces of *Muliager.*
6 peces of the *Passion.*
7 peces of the *Storie of ladies.*
1 pece having therein the *armes of London* and the *Grocers armes,* Imagery.
7 peces of thistorye of *Hercules.*
1 pece Imagerie of the letter B.
4 peces two of theym wt *fountaynes.*
1 pece Imagerye of the letter B.
1 pece Imagerye of the letter N.
3 peces of the letter E for windowes.
1 pece of the letter N wt ffounteynes.
2 peces of *Verdours wt Children.*
13 windowe peces of Verdoures of *hawking* and *hunting* with borders of roses, castelles and pomeygranettes.
1 little windowe pece of verdoure of Newehall stuffe.
1 carpett . . . wt a *ladie* in the myddest and an *Unycorne* by hir.
14 counterpoints of various subjects, such as *the root of Jesse, St. George, fountains,* verdures, green verdure with small flowers having the King's arms in the middle and his badges at the four corners, etc.
1 pece of *hawking* and *hunting.*
5 peces of Tapestrie for a chambre.
1 olde Chymney pece of Tapestrie.
2 windowe peces of Tapestrye.
4 windowe peces verdoures letter.

HANGINGS OF ARRAS

12 peces of thistorye of the *XII Monethes.*
2 olde peces of thistorye of *David and Absalom.*
1 olde pece for an aulter of the *Crucifix.*
1 pece having the Image of *our lady,* aungells playing uppon Instruments.
1 pece of the *Passion.*
9 peces of the Storye of *thactes of thappostles.*
7 peces wrought wt *antiques.*

GRENEWICHE

HANGINGS OF ARRAS

5 peces of tholder Storye of *King David.*
2 peces of the storye of *youth* for the hall, one piece a " ceelor " the other for a " testor."
1 pece w^t^ *a man a woman and a flagon.*
6 peces of *St. John.*
6 peces of *Muliager.*
2 peces of a *Kinge keeping sheape.*
2 peces of the *Seaven Ages.*
1 pece of *Hawking and hunting.*
3 peces whereof one pece is small . . . the greatest was sent immediatelye agayne to the tower.

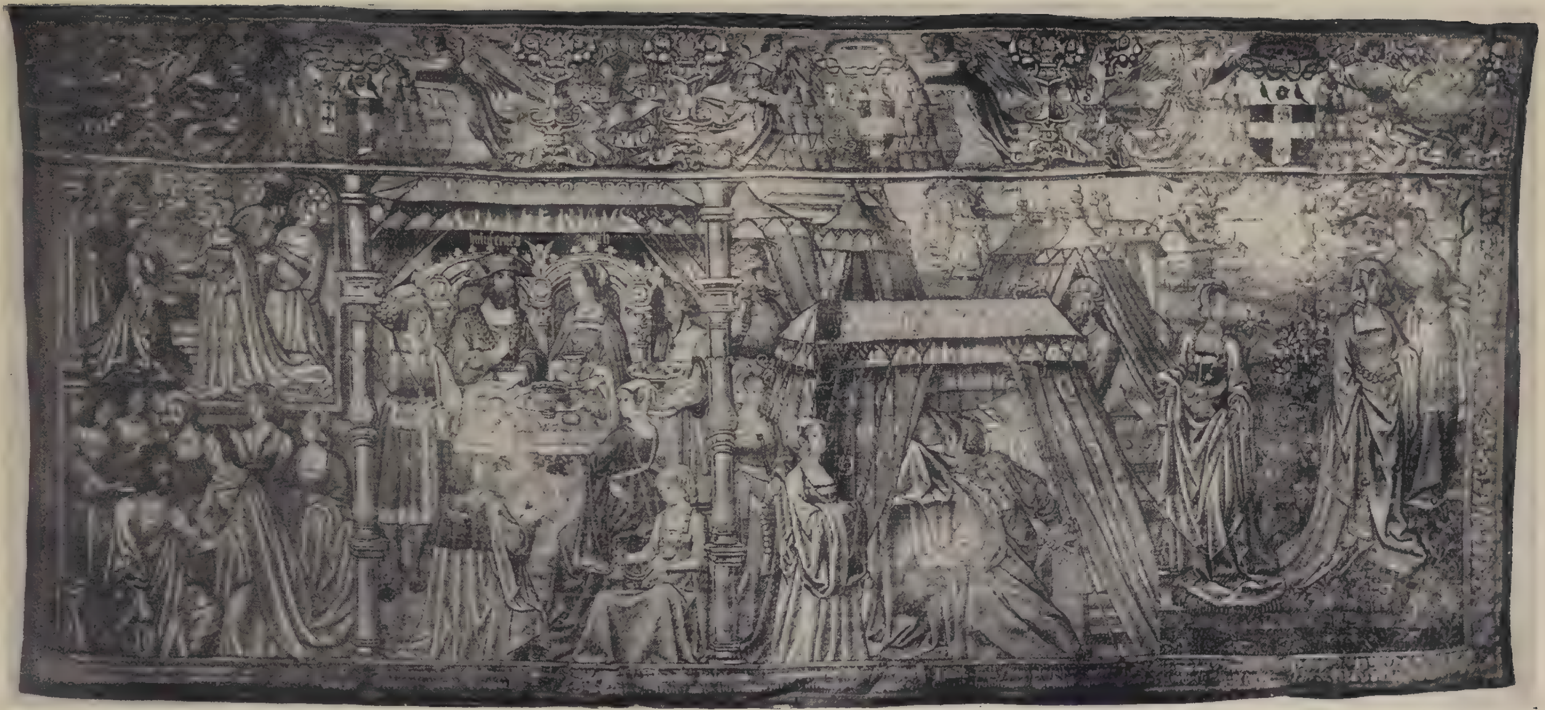
HANGYNGES OF TAPESTRYE

4 peces marked w^t^ the letter M.
4 peces marked w^t^ the letter P.
6 peces marked with the letter b.
6 peces of the *complexions.*
6 peces of *Haniball.*
5 peces of the *three estates.*
6 peces of greate *hawking.*
2 peces of *Lotte.*
1 pece for the Gallerye at the neyther ende of the halle.
4 peces of *Remus and Romulus.*
9 peces sorting, late bought of tholde Duchess of Norff.
35 peces icell of the peces provided for the longe gallery towards the ffryers at Richemounte of *hawking.*
3 peces of *Amor dei.*
1 pece of *Hestre.*
5 peces of *forlornne sonne* all *de filio prodigo.*
2 peces *Salamon,* w^t^ two roundelles having scriptures within the same roundelles.
9 peces of Tapestrye.
9 windowe peces and 7 peces of Tapestrye great and small.
4 peces of Ymagerye of thistorye of *filius prodigus.*
9 peces of thistorye of *Saynte Paule.*
15 peces of thistorye of *David.*
1 pece of thistorye of *Sampson.*
1 olde pece of *Josue,* unlyned and unshiuteable.
8 peces of thistorye of the *Passion.*
9 peces of Verdours of sondrye Sortes.
7 peces of Verdours of the brode blome, having popinjays at the neyther corners, a rose of redde and blewe at thupper corners.

WESTMINSTER

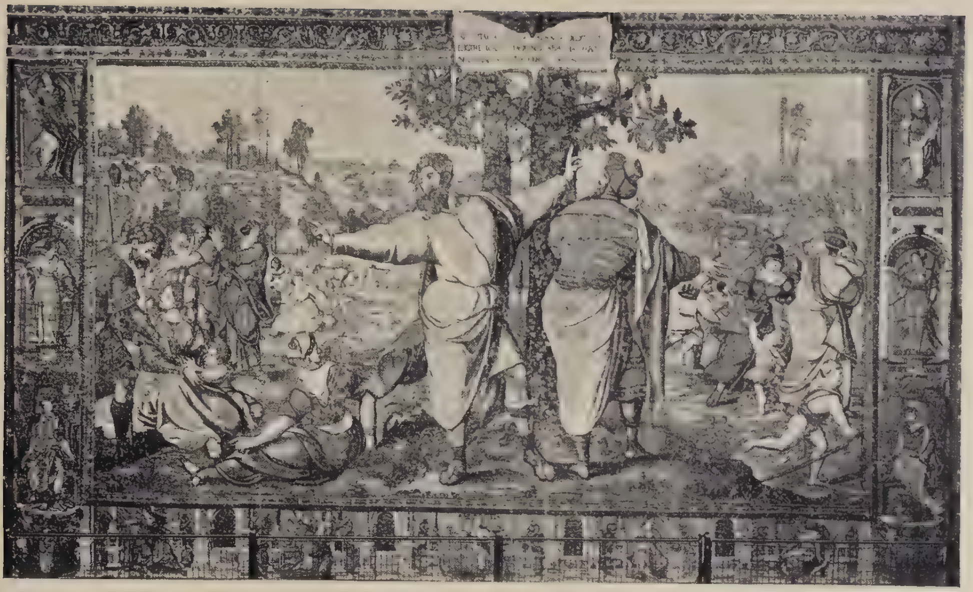
1 pece of *Josephe and oure Ladye* w^t^ Her Sonne in Hir armes.
2 peces of the *Salutation of our Ladye.*
1 pece of *thassumption of our Ladye.*

1 pece of the *oblation* of *the three Kinges of Coloyn.*
1 pece of *Christe* takinge from the crosse.
1 pece of Arras of *our Ladye* with hir Sonne in hir armes receiaving a Cluster of grapes in a Cuppe.
Another pece of *our Ladie* with hir sonne in hir armes.
2 peces of Arras of *St. Jherome.*
5 peces of fine Arras of *Diverse Stories.*
5 other peces of fine Arras with Antique Borders.
4 peces of the *Passion of Christe.*
1 pece of thistorie of *Traian.*
1 pece of an *aungell* saving too children from drowning.
2 peces of *Pleasaunce.*
1 pece of a *wilde boore.*
1 pece of *Christe scourged.*
1 pece of *oure Ladie.*
1 pece of *St. George.*
5 peces of Arras of *David.*
1 pece of olde Arras of the *XII apostolles.*
1 pece of the *birthe of Oure Lorde and the death of Oure Ladye.*
4 peces of fine tapstrye of the *Triumphes.*
7 peces of old Tapestrye of *Triumphes.*
6 peces of Tapstrye of *Hester.*
8 peces of Tapstrye of *Amor and Prudence.*
5 peces of Tapstrye of the *IX worthies* wt the Cardinall's armes.
4 peces of Tapstrye of the *Passion.*
5 other peces of Tapstrye of the *Passion.*
8 peces of olde Tapestrie of *Ector.*
4 peces of olde Tapestrie of *Grisoll.*
10 peces of Tapestrie of *Jacob.*
9 other peces of Tapestrie of *Jacob.*
1 pece of Tapestrie of *honour.*
1 pece of Tapestrie of the *Governour.*
2 peces of olde Tapestrie of *Moyses.*
Another pece of Tapestrie of *Moyses.*
4 peces of Tapestrye of *Absilon.*
20 peces of the Tapestrie *Josue,* wt the Cardinal's armes.
4 peces of Tapestrye of *Hercules.*
12 peces of Tapestrie used and thinne peces of *Marye and Christie.*
3 peces of *Hector.*
13 windowe peces of *Divers Stories* wt the Cardinal's armes.
1 pece of *Susanna.*
1 pece of *St. John.*
6 peces of Tapestrie Sorting.
3 peces of *Verdours.*
3 windowe peces of Tapestry.
7 peces of fine newe Tapestrie of the Historye of *Vulcanus, Mars and Venus.*
6 peces of fine newe Tapestrie of the Historie of *Helena and Paris.*
6 peces of the Historye of *Meliager.*
9 other peces of the Historye of *Meliager,* hanging for a long gallery.
5 peces of Tapestrie of the *Sabinians.*
7 peces of Tapestrie of the *VII Virtues.*
7 peces of thistorye of *Ruthe.*
8 peces of the Historie of the *Kinge of Surrey.*

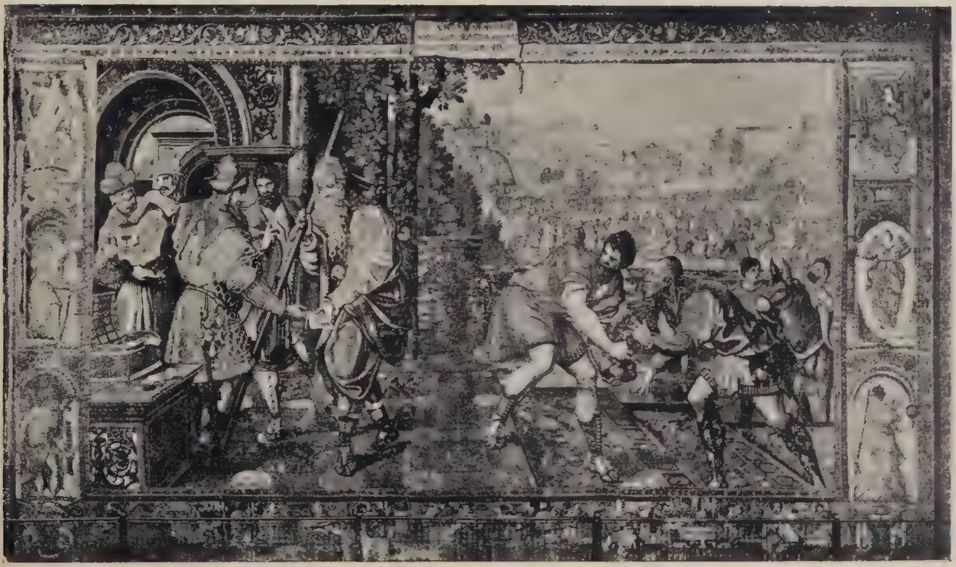


Judith and Holophernes.

SENS.



The Separation of Abraham and Lot.



Abraham buying the Field of Ephron.

The History of Abraham.

HAMPTON COURT PALACE.

6 peces of thistorie of *filius prodigus*.
6 peces of *Synne and Vertue*.
6 peces of thistory of *Hercules*.
19 windowe peces of hangings of fine Tapestrie *Imagerie*.
6 peces of *Verdoures of the brode blome* withe birds having apples beneath, and above at the corners of the border.
7 peces of *Verdoure w^t waterflowers and birdes* havinge pomeygranates at either corner and apples w^t roses at the nether corners.

Hampton Court

ARRAS

1 small pece of *Christe taken from the crosse*.
1 little pece of *Josephe and oure Ladye* of Tapestrie.
7 peces of the *passion*.
2 peces of *thassumption of oure Ladye*.
1 pece of *St. George*.
2 peces of thistorye of *Eneas*.
3 peces of the *three fatall Ladies of Destenye*.
9 peces of newe Arras of thistorie of *Sainte Paule*.
10 peces of newe Arras of thistorie of *Josue*.
10 peces of newe Arras of thistorie of *Abraham*.
10 peces of newe Arras of thistorie of *Julius Cesar*.
6 peces of the *VII Beattitudes* sometyme being but 1 pece.
10 peces the grounde w^t *flower de Luce* and pesecodds of golde.
2 peces of *Pleasure*.
1 pece of *Duke Brye*.
3 peces of old Arras of *hawking* thone of theym being made of sondrie peces.
2 peces of old Arras of *beasts* having the Arms of England.
2 peces of old Arras in thone of theym is *Sonne*, in thother the *sonnebeames*.
2 peces of old Arras w^t borders of *Rooses* and *Children* clyming uppon theym.
3 peces of old Arras of *boys* and Tries.
2 peces of old Arras of the *Sedamourd* of Hunting of wild beaste, sometime a celar or counterpointe of Tapestrie.
3 peces old *Kings and aungells*.
11 peces of Tapestrie of *thold lawe and the Newe*.
5 peces of Tapestrie of *Triumphes*.
1 pece of Tapestrie of *Samuell*.
6 peces of Tapestrie of thistorie of *Susanna*, having borders of the late Cardinall's arms.
6 peces of Tapestrie of thistorie of *Jacob*, having borders w^t the late Cardinall's arms.
1 pece of Tapestrie of *Oliphernes*, having a bordre of the saide Cardinall's arms.
6 peces of Tapestrie of thistorie of *Sampson*, having bordres w^t the late Cardinall's arms.
3 peces of Tapestrie of *Olyfernes* and having bordres of the late Cardinall's arms.
6 peces of Tapestrie of the *Passion*.
4 peces of Tapestrie of the *Passion*.
1 odde pece of Tapestrie having on it a *man* pictured in harneys on horsebake.
11 peces of Tapestrie of thistorie of *King David*.
8 peces of Tapestrie of *David* of L. and E.

2 peces of Tapestrie of *David* with the bordres of the Cardinall's armes.

1 pece of Tapestrie of *David and Saull*, having a bordre of the late Cardinall's armes.

6 peces of Tapestrie of the *IX Worthies*, having bordres w^{t} the late Cardinall's armes.

4 peces of Tapestrie of *Quene Hester*, having bordres w^{t} the saide Cardinall's armes.

1 pece of Tapestrie of thistorye of *Filius Prodigus*, having bordres of the Cardinall's armes.

4 peces of Tapestrie of *Filius Prodigus* having the Kinge's armes in theym.

5 peces of course Tapistrye of *Filius Prodigus*.

1 pece of Tapestrye of *Filius Prodigus* having a bordre w^{t} the saide Cardinall's armes.

3 peces of Tapestrie of the *Seven Sciences*.

5 peces of Tapestrie of the *Moryanes*.

1 pece of course Tapestrie of *banketing*.

2 peces of course Tapestrie of *Gideon*.

5 peces of Tapestrie of *Pleasunce*.

8 peces of Tapestrie of *Hercules*.

2 peces of fyne Tapestrie of *Cupido* of B.

5 peces of like Tapestrie fine of *Cupido*.

1 pece of Tapestrie of *Daniell* w^{t} the Cardinall's armes.

7 peces of Tapestrie of *Assures and Hester*.

5 peces of Tapestrie of *Epolitus*.

8 peces of Tapestrie of *Sulamon*.

6 peces of Tapestrie of *Poetree*.

10 peces of Tapestrie of *Divers Histories*.

8 peces of Tapestrie of *Divers Histories*, having the lorde Sandes armes in them.

5 peces of course Tapestrie of *Diverse Histories*.

2 peces of Tapestrie of course Parke work.

27 peces of course Tapistrie of *Hawking and Hunting*.

9 peces of Tapestrie of *Ladies*.

6 peces of Tapestrie Sorting, having borders w^{t} the late Cardinall's arms.

9 peces of Verdours w^{t} the *Worthie Ladies*.

2 peces of course *verdours*.

10 peces of course w^{t} *pules and beastes*.

2 peces of course *Verdoures*.

8 peces of course *Verdours*.

27 peces of course *Verdoures*, the upper part with *Imagery*.

1 pece of Arras of the *comyng into Englonde of King Henrye the VIII*, taking w^{t} thone hande the crowne from King Richard the thirde, usurper of the same, and w^{t} thother holding a roose crowned, given by the M^{r} of thorse.

1 lyttel pece of Arras of *Christ in Our Ladies armes*.

1 pece of Arras of the *marriage of a King and Quene*, by the M^{r} of the horse Sir Anthonie Browne.

1 pece of Arras of *Christe* and one giving him grapes and our Ladie standing by.

9 peces of Hunting of Tapestrie of thistorie of *Venus and Cupido*.

8 peces of hanginge of Arras of thistorye of *Tobias* bought of Erasmus Skotte, merchant.

4 peces of Arras of thistorie of *Romulus and Remus*, bought of Petrus Van d'Val, merchant.

5 windowe peces of *Jacob*.

1 windowe pece of Tapestrie of *David*.

1 windowe pece of Tapestrie of *Samuell.*
1 windowe pece of Tapestrie of *Seven deadlie Synnes.*
1 windowe pece of Tapestrie of *Salamon.*
1 windowe pece of Tapestrie of *Joseph.*
2 windowe peces of Tapestrie of *Sampson.*
1 windowe pece of Tapestrie of the *nyne Worthies.*
3 windowe peces of Tapestrie wᵗ tharmes of *St. Cuthbert and Bishop Rothall.*
1 windowe pece of Tapestrie of *Anna.*
10 windowe peces of Tapestrie wᵗ grene flowers in theym of R.
11 windowe peces wᵗ the Cardinall's armes L.
4 windowe peces of *Verdours wᵗ small flowers.*
1 post pece of Tapestrie of *Susanna.*
1 post pece of Tapestrie of *Olyphernnes.*
11 border peces of Tapestrie.

OTELANDS

HANGINGS

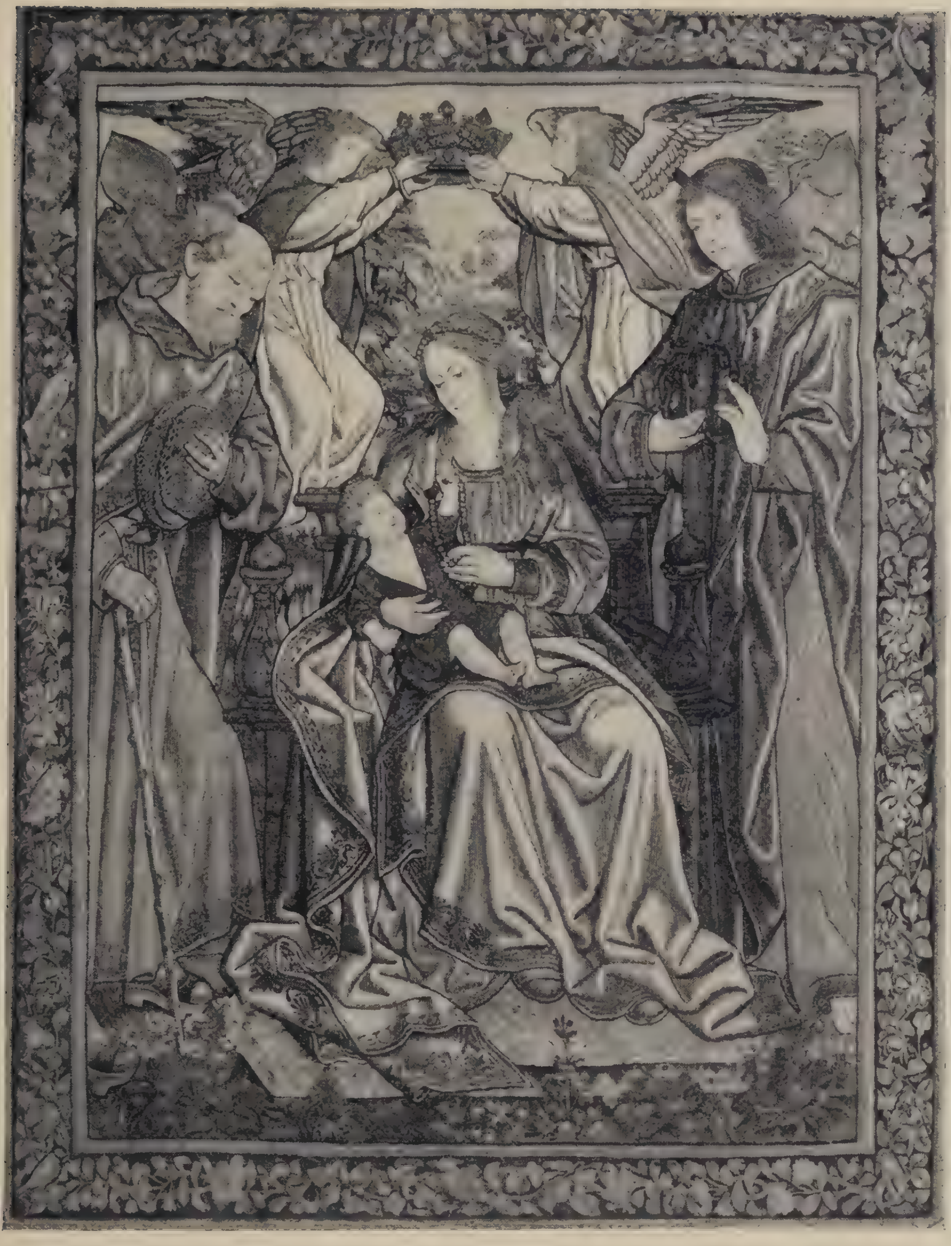
5 peces of Tapestry with *fountaynes.*
4 peces of lyke Tapestry with *fountainnes.*
2 peces of lyke Tapestry with *fountainnes.*
2 peces of *Verdours with birdes and leaves.*
4 peces of *Verdours with Waterleaves and birdes.*
6 peces of Tapestry with *Branches and boys playinge.*
5 peces of like Tapesty with *Branches and boys playinge* marked with the letter F.
7 peces of Tapestry Imagery of the historye of *Cupido* marked with the letter B.
7 peces of Tapestry of *Filus Prodigus* marked with the letter O.
4 peces of like Tapestry of the sad History of *Filius Prodigus* marked with the letter d.
5 peces of like Tapestry of the sad History of *Filius Prodigus* marked with the letter E.
5 peces of like Tapestry of the sad History of *Filius Prodigus* marked with the letter G.
3 peces of Tapestry of Brode blome with *beastes and birdes* marked with the letter H.
6 peces of Tapestry of *Hawking and Huntinge* marked with the letter L.
2 small peces of Tapestry of the saide *Hawking and Huntinge* marked with the saide letter L.
5 small peces of *Hawking and Huntinge* marked with the letter L.
7 peces *Verdours wᵗ Braunches* marked with the letter S.
5 peces of *Verdours wᵗ brode blome* marked with the letter M.
6 peces of brode blome wᵗ *paycockes* marked with the letter N.
4 peces of *Verdours in brode* blome marked with the letter Q.
6 peces of *Verdours wᵗ brode blome* marked with the letter *P.*
4 peces of *Verdours with brode blome* marked with the letter *Q.*
5 peces of *Verdours* for chymneys.
26 peces of course *Verdoures with flowers* for wyndowes.
8 peces of Tapestrie and *Verdoures.*
6 peces of *Verdours with great flowers.*
1 pece of *Verdours* of letter S wᵗ a fountayne in the mydst.
4 peces of *Verdours* of letter O with fountaynes.

2 peces of Letter L with *fountaynes.*
5 peces of Tapestry of *Hawking and Hunting.*
2 Gallerye peces of Tapestry.
4 peces of Tapestry of letter H.
3 peces of the storye of *Solaman.*
12 peces of *Hercules.*
6 peces of *Joseph and Jacob.*
13 peces of *Joseph and Jacob.*
6 peces (subject not given).
5 peces (subject not given).
3 peces of Tapestry of *Bankett.*
6 pieces of *Octavian* of Tapestry.
1 windowe pece of Tapestry with *oure Ladye and hir sonne in the myddest.*
1 other pece of Tapestry with *St. Eustace.*
5 peces of Tapestry with *fountaynes.*
6 peces of *Verdours with beastes, birdes, and fountaynes.*
15 peces of *Verdours.*
4 peces of *Verdours.*
1 pece of *Verdour.*
2 peces of *Verdours.*
14 peces of *Verdours* with *birds, bestes and fountaynes.*
18 peces of the same *Verdours.*
5 peces of Tapestry of the storye of *King David.*
9 peces of Tapestry of thistorye of *Troye.*
1 pece of Tapestry of the historye of *Alexander.*
1 pece of Tapestry of the historye of *Hercules* and
5 peces of Imagery having in one of them two hooles.
11 peces of Tapestry of *Hawkinge and Huntinge.*
9 peces of Tapestry of the storye of *Saull* paned.
6 peces of Tapestry of *Cupido.*
7 peces of *Hawking and Hunting* paned.
14 peces of *Verdours of broode blomes with birdes* having aples beneath and above at the corners of the borders paned.
14 peces of *Verdours with brode blomes with birdes,* having at their corners and roundells.
14 peces of *Verdours of the brode blome* whereof some with *pomegarnetts* some with Roses and some with pottes at the corners.
5 peces of *Verdours with small flowers* having at the corners beneath flagges.
21 peces of *Verdours* of sundry sortes and diverse depths and lengthes.

Nonesuche

HANGINGS

1 pece of Arras of the *Passion.*
10 peces of Tapestry Verdours of the *brode blome having pomegarnetes* w^t red and blewe flowers at the nether corners and clusters of fruits at the upper corners.
3 peces of Tapestry *Verdours of the broode blome* and sundry sortes.
15 peces of olde Tapestry of *divers Histories.*
1 verye olde pece of Arras.
6 peces of *Verdours* chequered with red and tawny, and with the late Duke of Norf. his armes in the myddest of everye of them.



The Holy Family.

WINDSORE

HANGINGS: ARRAS

7 peces of the *Siege of Jerusalem.*
1 pece of the *Trinitie* and of the *Assumption of Our Ladie.*
1 olde pece of *Attorney.*
1 olde pece of the *Sepulchre of Our Lord.*
5 olde peces of rich Arras of *Attorney,* which hath been sixe peces but now 2 of these peces are made in one pece.
5 olde peces of the history of *Assuer and Hester.*
1 goode pece of olde Arras of *Charlemayne.*
2 peces of olde Arras of *Mountalbon.*
11 peces of Tapestrie of the *Siege of Troie.*
1 small Tapestrie of *Youthe, cities and Towns.*
5 peces of Tapestrie of *Hawking and Hunting.*
2 peces of olde Tapestrie of *David.*
4 peces of olde Tapestrie of *David w^t Scriptures.*
5 peces of hanginge made of woole wrought with *Lyllie Pottes* painted redd and blewe.
5 peces of Tapestry of thistorye of *Triumphes.*
4 peces of Tapestry of *vyneyards.*
5 peces of Tapestry whereof fouer of theyme *Astiage* the 5th pece is of *Goddes and Goddesses.*
5 peces of olde Arras.
9 peces of olde Tapestrie of *Imagery.*
4 peces of Tapestrie of the *Passion.*
3 peces of Tapestrie of the *Passion.*
5 peces of Tapestrie of *Imagery.*
9 peces of *Verdours with fountaynes.*
An olde cloth of State of riche Arras of *King Clovis of Fraunce* with *flower de luces.*
1 olde counterpoynt of riche Arras of *Peax* and *Concord.*
4 counterpoynts of *Verdours.*

WOODDESTOCKE

HANGINGS OF ARRAS

2 peces of olde Arras of *King Charles.*
1 pece of the *Crucifixion* and the *Assumption of Oure Ladie.*
2 peces of olde Arras of *Justinge of Knightes.*
1 pece of Arras named in tholde book but Tapestrie.

TAPESTRY

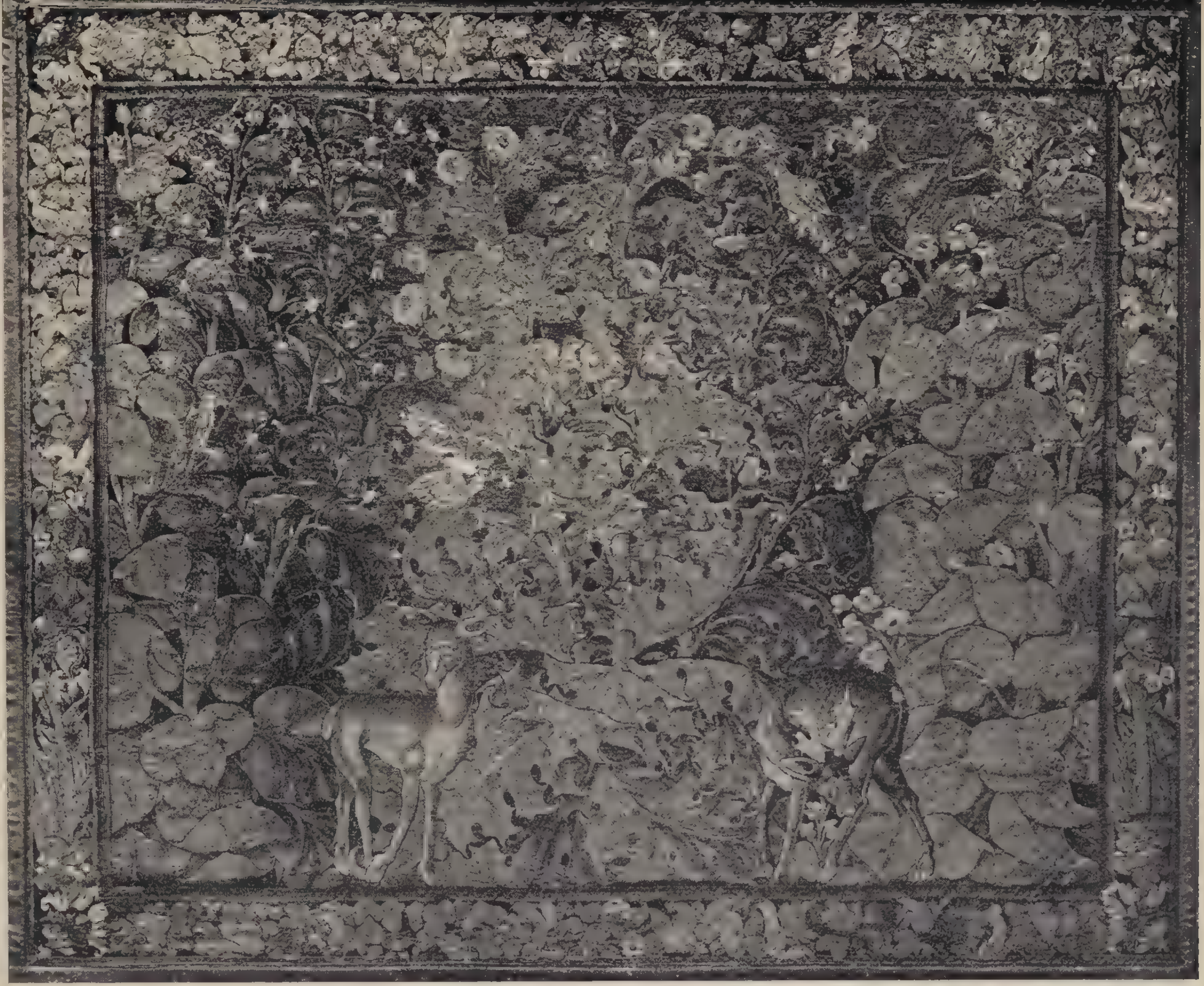
5 peces of thistorye of *Moyses.*
2 peces of *Sheopherds.*
1 verye olde pece of Tapestrie mencioned in tholde booke for Arras.
1 pece with sondrie white sheldes of scriptures.
5 peces of *Divers Histories.*
6 peces of *Bucherons.*

1 pece of *Hawking and Hunting.*
5 peces of Verdours wt *beastes and fowles.*
2 chimney peces of *Verdours.*
4 verye olde peces of Verdoures wt *Imagery* being so olde broken and torne that they cannot be measured.
7 peces of olde *Verdours* paned white and redd.
3 peces of olde *Verdours* sore worne.
3 peces of *Verdours* paned Murrey and blew having the *Kings Armes* in them.
1 verdoure pece of *small verdoures.*
6 peces of olde verdours wt *Children.*
10 peces of *Verdoures wt trees.*

The More

HANGINGS

1 pece of Arras of *Charlemayne.*
2 peces of Arras of *Duke Brye.*
1 pece of Arras having *fowles* therein bering banners of *tharmes of England* about theyr neckes.
4 peces of the *history of Arthur.*
4 peces of thistorye of *Moyses* every of them having a bordre of thlate Cardinall's armes.
4 peces of thistorye of *Astiages* and *Cirus* every of them having a bordre of the late Cardinall's armes.
7 peces of thistorye of *Salamon* having borders of the late Cardinall's armes.
5 peces of Tapestrie of thistorie of *Hercules.*
3 peces of Tapestrie of thistorie of *Filius Prodigus* having a bordre of the late Cardinall's armes.
7 peces of Tapestrie of thistorie of *Jacob* border as before.
3 peces of Tapestrie of *Emelike, Malaon and Ruthe* having the said borders.
2 peces of Tapestrie of thistorye of *Sammuell* having a border of the late Cardinall's armes.
5 peces of Tapestrie of thistorye of *Tobias* having borders of the late Cardinall's armes.
3 peces of Tapestrie of *David* having borders of the late Cardinall's armes.
5 peces of Tapestrie of thistorye of *St. John* having the said borders.
7 peces of Tapestrie of thistorye of *Sampson* having a border of the late Cardinall's armes.
6 peces of Tapestrie of thistorye of *Joseph* having a border of the late Cardinall's armes.
7 peces of Tapestrie of *tholde Lawe and Newe* without tharmes.
7 peces of course Tapestrie sorting named *pleasauntes.*
9 peces of Tapestrie of thistorye of the *Monethes.*
6 peces of Tapestrie of *Wood-hewers.*
4 peces of Tapestrie of thistorye of *Woodwifes or Wildemen.*
1 pece of Tapestrie of *Hawking and Hunting.*
1 pece of Tapestrie verye olde wt trees in yt.
5 peces of Tapestrie of thistorye of *Suzanna.*
10 peces of grene verdoures wt *parkes and trees* in them.
10 peces of hangings of olde stuffe called Ontnaill wt *beastes and flowers* and a skutcheon in a garland in the myddes.
1 windowe pece of Tapestrie of *Judith and Olyfernes.*



Verdure with Animals.

THE VICTORIA AND ALBERT MUSEUM.

1 windowe pece having *tharmes of St. Cuthbert* in yt.
1 post pece of *Suzanna* having a border of the late Cardinall's armes.

RICHEMONDE

HANGINGS

7 peces of Tapestrie of thistorye of *Jupiter.*
2 peces of Tapestrie of thistorye of *Saul.*
4 peces of Tapestrie of thistorye of *Brute.*
3 peces of Tapestrie of the *Passion.*
1 pece of *Kinge Salamon* giving judgemente to two women of their children.
1 pece of a *king banketing* and one woman with apples in her lappe.
1 other pece having a *king* and a woman offering cherys to him in a dysshe.
1 pece of thofferings of the *three Kinges of Colaign.*
1 pece of Tapestrie of the *birthe of Christe.*
1 pece having a *man standing* and before him one kneling with a letter in his hande.
1 other pece having a *king* and a woman and ii men in it.
31 peces of Tapestry of *Hawking and Hunting.*
14 peces of Tapestry of *divers Histories.*
14 windowe peces of Tapestries, x of them with bells in thupper border thother iv of *Hawking and Hunting.*
4 peces of *Verdours with fountaines and beastes.*
5 peces of *small Verdours* with scutcheons in theym.
2 peces of *Verdours* paned with yellow and redde.
2 peces of *Verdours* chequered with blacke and yellowe.
30 pieces of *Verdours with braunches and rooses* in theym.
12 windowe peces of like stuffe with *braunches and rooses* in theym.
4 windowe peces of Verdours 2 of them *parkeworke.*
21 border peces of Verdours of sondrie sorts 3 of them having *dolphins* and *Bishopp Courtney his armes.*
2 peces of Arras of *Cressent.*
2 peces of Arras of *Bevis.*
1 pece of Arras of the *Roote of Jesse.*
1 pece of Arras of *Nabugodonoser.*
1 pece of Arras of *Jerusalem.*
1 pece of Arras of thistorye of *Traiane.*
1 pece of Tapestry of the *transfiguracon.*
1 pece of Tapestrie of *tholde Lawe.*
1 pece of Tapestry of the *Bishoppe of Rome and Themperor.*
1 pece of *Vertue and Vice* fighting.

NEWHALL, ESSEX

Counterpoint of Tapestry w^{t} the *VII Synes* in the border.

NOTYNGHAM

HANGINGS

5 Tappete of Tapestry of *collyne of grapes* and pressing of wine.

3 peces of *Charlesmayne* of *Amis and Amilis*, verye olde and in manie places broken.
1 pece beginninge "*Cum Rex Naulus*" (cut in two the 2nd portion beginning) "Diomedis ver."
1 pece beginninge "*Aniseles beastes*" (cut in two the 2nd portion beginning) "Simalaberunt."
1 pece beginninge Musaitags *Salamonis.*
1 pece beginninge "Lectulne Salamonis."
1 pece beginninge "*Mercurius* paradi" (cut in two pieces).
1 pece beginninge "*Jeroboasoz* suadebat."
1 pece beginninge "*Josias pla.*"
1 pece beginninge "Suorunt *Salamoni.*"
1 pece beginninge "*Achias.*"
1 pece beginninge "Peregrinatus of *Abrahm.*"
1 pece with 5 verses in Frenche.
1 pece beginninge "*Senera.*"
1 pece "*Opprunittus R. enlia,*" very olde and broken.
1 pece beginninge "*Romani Interpollanerunt.*"
1 pece with *men fightinge with wilde beastes.*
2 peces of *Japeth* and *Kanne.*
5 peces of *Hawkinge and Huntinge.*
1 pece of *Settinge of Grapes.*
1 pece having a *King crowned* with a septer in his hand sittinge under a cloth of state.
4 peces of *Hawkinge and Huntinge.*
4 peces of paned *verdures* blewe and murrey with the Kinge's armes.
5 peces of fyne Tapestry some peces wrought with silke.
2 olde peces of *verdours* having white flowers, verye olde and broken.
4 olde peces of *white verdours*, very olde and broken.

SAINT JOHNS

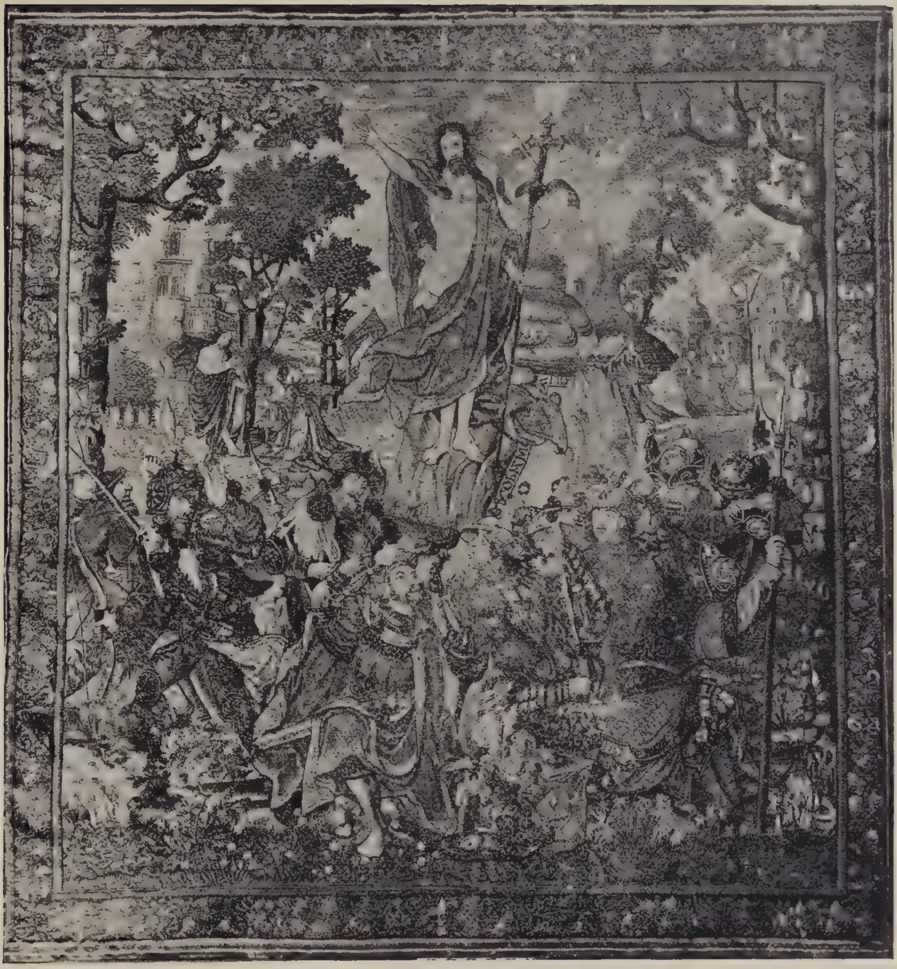
HANGINGS

1 lardge pece of Arras.
8 small peces of olde verdoures.
4 peces of olde Arras muche worne.
2 grete peces of Tapestrie of thistory of *Huntinge and Hawking.*
2 large peces of Tapestrie of an olde History.
3 other little peces and 2 other.
8 old peces of Tapestrie.
3 peces of old Tapestrie.
3 grete peces of olde Tapestrie.
5 peces of olde *yellowe verdours* with bestes and birdes.
6 peces of olde Tapestrie.
3 litell peces of olde Tapestrie.

BEDYNGTON

HANGINGS OF TAPESTRY OLDE AND SOME WORNE

1 pece of Tapestry of a *quene* sittinge under a clothe of Estate having a grene gowne of redde braunches and 2 boies at her fete, having a hoole in thone side.



The Resurrection of Our Lord.

THE PROPERTY OF DAVID M. CURRIE, ESQ.

1 pece of Tapestry with a *white Lyon* in hit and a King sitting in his M^{te} and 2 Quenes kneelinge before him in grene gownes thone full of red hartes.
1 pece having a *Quene* sitting under a Canappe and a boie at hir fete with Cencers in his hand.
1 pece having a *King* sitting under a canopie and a boie at his feete with a cencer in his hand.
1 pece of a *King* sitting under a cloth of Estate a septer in his hande and a boir at his feet with a litell white dogge behind his legge, a pece of the bourdee torne of beneth.
1 pece having a *Kinge with a graybearde* and a woman kneling before hyme in a blue gowne and a woman behinde hyme in a grene gowne.
1 pece having a *Quene* in a grene gowne with redde hartes uppon it with a table having a face in it, twoo fooles, lyinge in a nette.
1 fyne pece having a man in his ma^{tie}, having twoo women kneling at his feete thone clothed in a blewe mantell and thother in a grene gowne.
1 pece having a *man delivring a letter* to a woman by a fountayne side.
1 pece having a fountayne w^{t} *Cupid* in the toppe w^{t} divers musysions playing and singing having a scucheon under the fountayne w^{t} a harpe in hit.
1 pece having a *king and a Quene* sitting with septers in their hands the King having a grene mantell the Quene a blewe.
1 pece having a *King* sitting in his Ma^{tie} with two men over his head one killing thother.
1 pece having a *King and Quene* sitting in Majestie with a man and two women behind them over their heads.
1 pece having a *man in harvest* pulling a woman to hym in a blewe cotte and divers other harvest men taking women by violence.
1 pece having a man standing under a Clothe of Estate and afore hym an old man in a blewe garment delivring hym a letter w^{t} 2 Seales.
1 pece of *Hunting* having a fountayne in hit.
1 pece of banqueting of a *King and a quene* being olde course and full of hooles.
1 pece having a *man armed uppon horseback* w^{t} a border of *bells* in the Top.
1 like pece having a man armed on horseback w^{t} a cross on his brest a whyppe and a scourge w^{t}a border of bells at the top.
1 pece of two harvest *men uppon horseback* runyng w^{t} staves without heedd.
1 pece of *Hawking and Hunting* w^{t} a fountayne in hit.
1 course pece having a man sitting in Majestie w^{t} 2 men having two billes on either side of hym. A soore verey foule broken abouthe bourdre.
Another course pece having a *Kinge* sitting in Majestie w^{t} a little beast having a man's face at hys feet.
1 course olde pece neding mending, having *twoo Kinges* sitting in Majestie w^{t} redde gownes w^{t} artificers in hit.
1 pece of olde course Tapestry of a *Kinge* sitting w^{t} a crowne on his heade receiving another crowen.
1 olde course pece past the Kinges use having a *Kinge* sitting in Ma^{tie} being before him a man w^{t} a crowne on his arme.
1 other course pece broken having a *King* sitting in his Ma^{tie} in a redde gowne furred with powdered armyns and a woman kneling before him in a grene gowen.
1 course broken pece having *2 Kings* sitting in their Ma^{tie} thone in a gray gowen thother in a redde powdered w^{t} armyns.
verey olde torne pece having a *Kinge* in a grene gowen and a woman in a grene gowen.
1 olde broken pece having 2 . . ., sitting with a Crowne between their hands.

6 peces of *verdours wt beastes and fountaynes.*
5 course olde peces sore . . . wt hooles of small *verdours wt beasts and foules* and scucheons in the myddest.

The Princis Guarderobe

HANGINGS

3 peces of Arras of the *three Estates.*
4 peces of Tapestry of *Egene.*
4 peces of *Hawking and Huntinge.*
4 peces of small *Hawking.*
8 peces of Imagery marked wt the letter A.
1 pece of old Tapestrie of the *Dome.*
6 peces of Tapestrie of the *Citie of Ladies.*
4 peces of Tapestrie of *Troie.*
1 pece of Tapestry of *Zacharie.*
3 peces of Tapestrie of thistory of *Nabugodonosor.*
1 pece of Tapestrie of thistory of *Asure.*
2 peces of Tapestrie of *St. George.*
1 pece of Tapestrie of *Salamon.*
1 pece of Tapestrie of *Shepardes.*
4 peces of Tapestrie of *Hawking and Hunting.*
1 pece of Tapestrie of the *Salutation of oure Ladie.*
8 peces of Tapestrie old of *Thebes.*
4 peces of Tapestrie of thistorye of *Jacob.*
4 peces of Tapestry of the *Moryans.*
3 peces of Tapestrie of the *Passion.*
1 pece of Tapestrie of the *Citie of Peace.*
3 peces of *Balam and Balack.*
11 peces of course Tapestry being broken of *filio prodigo.*
4 peces of Verdours *parkeworke.*
2 peces of *Verdours wt small flowers.*
3 small peces of *Verdours* marked wt the letter b.
4 peces of *Verdours with braunches, beastes and fowles.*
2 peces of *Verdours with fountaynes, beastes and fowles.*
6 windowe peces of Verdours *Parkeworke with beastes and fowles.*

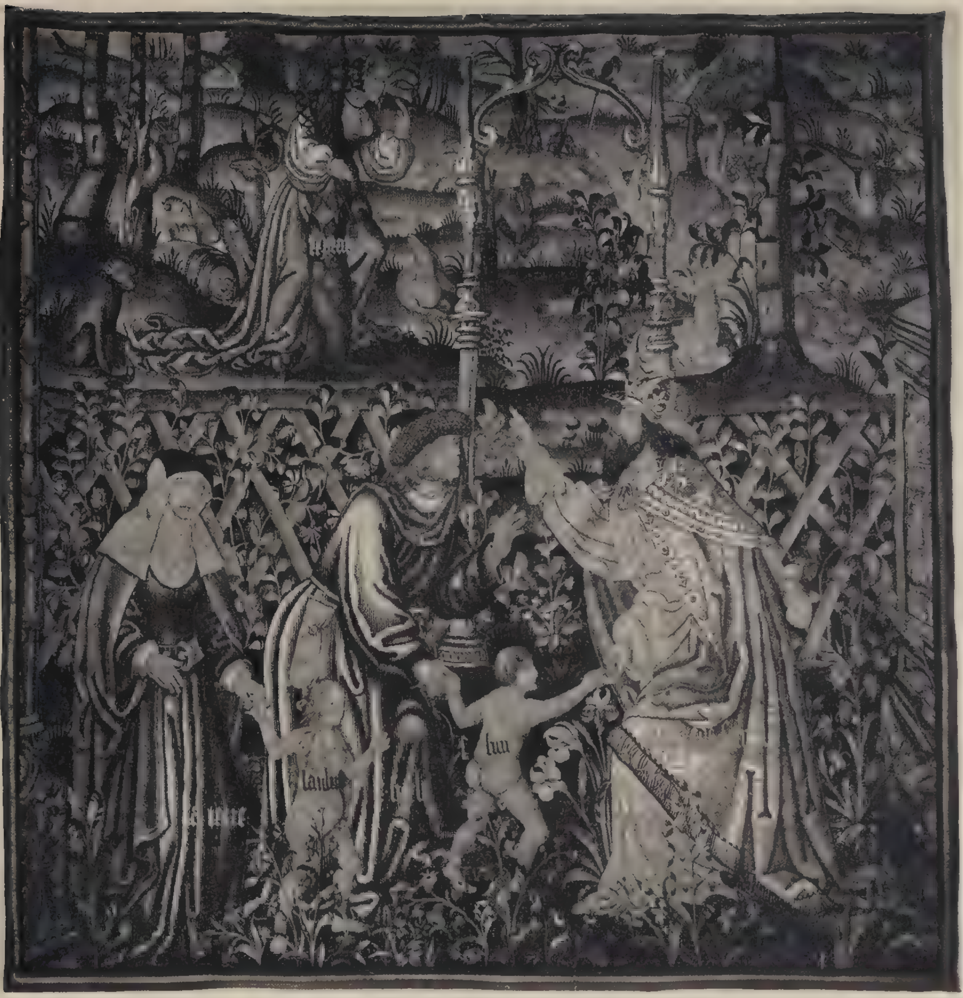
The Removing Guarderobe

HANGINGS

6 peces of *Hercules.*
6 peces of Tapestrie of the *Ladie Fame.*
5 peces of Tapestrie of *Charlesmayne.*
17 peces of Tapestrie of Y. and G.
6 peces of Tapestrie called yellowe tapestries.

VERDOURS

10 peces of Verdours with *Children.*
14 peces of *Verdours wt grete flowers.*
8 peces of *Verdours wt Roses.*
19 peces of *Verdours* 6 of them called Choked Verdoures.



Le Père de Famille.

THE LADY MARE'S GUARDEROBE.

HANGINGS OF TAPESTRIE

5 peces of fyne Tapestrie viz.
1 pece with a *woman riding in a redd car* drawen by twoo white horses.
1 pece wt a *King riding in a chariott* in a blewe gowne with starres.
1 pece wt a *Knight* putting of a garland upon a woman with a blewe hatt on his hedde.
1 pece wt a *King with a green reed* in his hand and a woman kneeling before him.
1 pece wt a *boye* sitting in a close cheyre with a speare in his hand.
7 peces of newe Tapestrie viz.
1 pece wt a *fier* in the middst.
1 pece having a *citie* in thone ende.
1 pece having a *woman hanging in a cloud* in a yellow gowne a fier and a citie.
1 pece having a *woman in a cloud* wt the world in thone hand and a bunch of grapes in thother.
1 pece having a *cheire wt two wheales* drawn by twoo beasts in the last corner.
1 pece *Destruction of the Children under Herod.*
1 pece having *one riding upon a white horse* hanging in a cloude of fier.
5 peces of newe Tapestrie viz.
1 pece of *Hunting* with 4 pottes at the foure corners.
1 pece of *Hawking and Hunting.*
1 pece wt some *naked boys* at the 4 corners, and 1 pece of a woman in childbedde wt foure children and divers in her chamber.
6 peces of Tapestry of the letter B, having *4 divers Kings and Queens* sitting under clothes of Estate.
16 peces of Tapestry of *Hawking and Hunting* wt borders of the Kinges armes and letter E.
7 peces of fyne Tapestry.
2 peces of Tapestry of *Cupido.*
2 peces of tapestry wt a man in the middst and a tree rising at his back, and (2nd) a *man and a woman* standing in the myddest by twoo trees.
15 peces of *verdours wt brode blome* and waterflowers.
1 carpett or windowe pece of tapestry marked wt the letter B.
1 carpett or windowe pece of tapestry marked with the letter L.
13 carpetts or windowe peces of *Verdours.*
1 carpett or windowe pece of *verdour wt braunches of rooses and beastes.*

THE LADY ELIZABETH GUARDEROBE

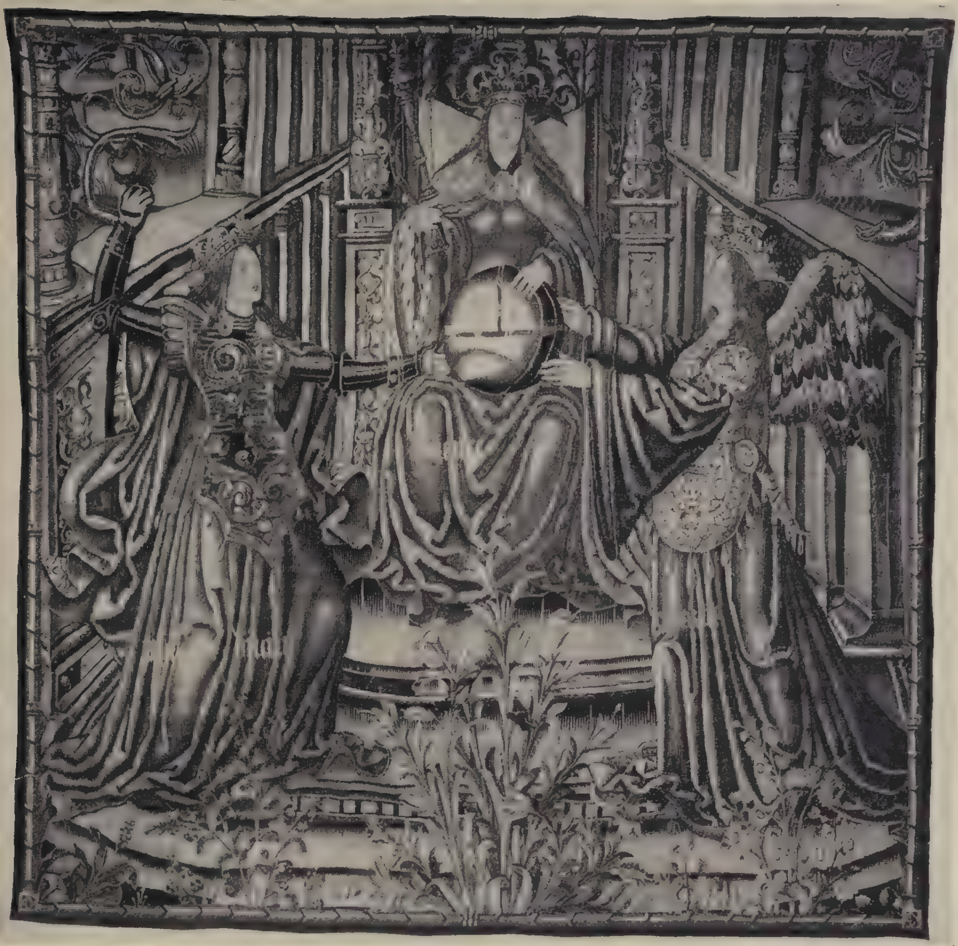
HANGINGS OF TAPESTRIE

5 peces of Imagery of *Hunting and Hawking.*
1 windowe pece of fyne Tapestrie Imagerie.
4 peces of Tapestry of *Hercules* having the King's armes in the border.
4 peces of Tapestry of the *Vyneyards.*
6 peces of Tapestry of the *Triumphs.*
6 peces of Tapestry of the *Citie of Ladies.*
6 peces of verdoures in Parke of *wilde bestes.*

9 peces of *verdoures of the brode blome* wt *birdes* having at the nether corners redd roundells.
2 peces of *verdours of brode blome* wt pomeygarnettes at the corners.
21 peces of *verdours of the brode blome* wt apples and a flower in the myddes at thupper corners and a pomeygarnetes wt redde flowers and blewe at the nether corners.
24 peces of *verdours of the brode blome* of like making.
3 peces of *verdours* of sondrie sortes.
12 windowe peces of *verdours of the brode blome.*

This great collection had come to Henry VIII. by succession, forfeiture, gifts, and payments. Some of the tapestries were of English making. By the evidence of authentic documents in France, it is apparent that a considerable number of important tapestries were woven in England during the fifteenth and early sixteenth centuries. The French experts who compiled the inventory of the royal tapestries after the death of Louis XIV. attributed over a hundred early hangings, in addition to the later Mortlake pieces, to English looms. The document was drawn up with the utmost care by men who knew their business, which can be tested by examination of the Mortlake tapestries they described as such, for these still exist. Other descriptions suggest far-reaching possibilities, and seem to apply to certain well-known surviving tapestries, of which the origin has been thus far attributed to other sources. These English examples by description arrange themselves in three classes, the earliest being a type somewhat earlier than the *Wars of Troy* hanging in the Victoria and Albert Museum. The tapestry was woven on a high loom. The material was wool alone. There was no border, but bands of verses explicative of the subjects, in white letters on a red ground, were placed along the top and foot of the composition. The designer was unknown or unstated, while the origin was given as :—*vieille fabrique d'Angleterre*, and the figures described as Gothic. This class comprises :—

The *History of the Wars of Troy*. Originally 11 panels.
The *Combats and Labours of Hercules*. Originally 7 panels.
The *History of King Ahasueras*. Originally 6 panels.
The *Sibyls*. 7 panels. Here the inscriptions were in black letters on a white ground, but situation not stated.



Wisdom enthroned.

In others, inscriptions are not mentioned :—

The *History of Moses*. 9 panels.
The *Story of Petrarch*. 7 panels.
Vine-dressers and Vintagers. 8 panels.
Wood-cutters, Faggot-makers, and Shepherds.

The second series is late Gothic and early Renaissance, while the designs are generally attributed to Lucas (Van Leyden) or Albert (Dürer), and the hangings are of silk and wool. A very precious set was woven with gold, the subject being the *Life of Christ*, and showed panels of :—Christ at the feast given by Simon the Leper, Christ bearing the Cross and meeting St. Veronica, Christ before Pilate, the Ecce Homo, the Resurrection, the Adoration of the Three Kings, and St. Luke painting the Virgin.

Another gold-woven set represented the *History of St. John*, in borders of branches of foliage in bronze-gilt colour on a blue ground. It consisted of four pieces.

With these were :—

The Triumphs of Petrarch. 6 panels. Gothic figures, within borders of blue ground, decorated with angels, grotesques, festoons of flowers, and trophies of arms, with three inscriptions in Latin verse.

The Virtues. 8 panels. In borders of leaves, flowers, and grapes on a brown ground.

King Priam. 7 panels. Designs part Gothic, part in the manner of Lucas (Van Leyden), in various borders of foliage, flowers, grapes, and other fruits. A set made of various items.

History of Joseph. 7 panels. In borders of small flowers, fruit, and foliage, on brown backgrounds at top and in corners.

The Father, Le Père de Famille. 7 panels. In wool and silk in the manner of Lucas (Van Leyden).

The Savages. 5 panels. Borders of foliage with flowers and red ribbons on a green ground.

The Story of Jason. 5 panels. No border.

In the third series are the *Christ on the Cross*, after Titian, and the Mortlake tapestries.[1]

The inventory of the effects of Cardinal Mazarin, drawn up in 1653, also testifies to early English tapestries, for instance :—

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[1] Jules Guiffrey, *Inventaire générale du Mobilier de la Couronne sous Louis XIV.* (1663–1715).

> *The History of David.* 6 panels, in borders of festoons of roses, vine leaves, and grapes.
>
> *The Virgin seated, holding Jesus,* who is pressing a bunch of grapes into a chalice, with other figures under life size, in a border of festoons of roses on a gold ground.
>
> *The Virgin and Child, with St. Anne* presenting a pear, and other figures, in a border of festoons of flowers and fruit.
>
> *The Seven Planets.* 8 panels, showing men and women in arcades in the middle of each piece on a red ground, with grotesques, medallions, and flowers, in a border of festoons of flowers, and four figures in each corner.
>
> *The History of Psyche.* 4 panels. A very fine set, after designs by Albert Dürer.[1]

Do any of these old English works, thus recorded in France, now exist ? They may, but identification is difficult. In the list of tapestries belonging to the French Crown on the death of Louis XIV. there figures a suite of rare, if not unique, title : *Le Père de Famille.* Two pieces belonging to a series probably of this subject were in the Baron Stickler collection. The larger shows an emperor, his cope inscribed "*Le Père de Famille,*" giving his infant son, "*lun,*" and his daughter, "*lautre,*" to a bookman, historian, or tutor and a nun—" *la terre* "—respectively, to be educated and protected before they pass through the open door in the trellis of flowers. He points to the landscape beyond, where Temptation, carrying her net and accompanied by a monkey and man-faced animal, symbolic of spirits of evil, awaits them. On the other hand, to the right are a unicorn, a griffin, and a dromedary, with other animals. The other piece represents *Wisdom, crowned and enthroned,* receiving the Universe from Divine Power and Charity. Dating about 1530, these pieces afford us an idea of what was meant by " *la manière de Lucas* " in the eighteenth century. (Illustrations facing pages 258, 260.)

There is, however, an English tapestry of earlier date, a long and narrow band, 18 ft. 3 in. wide by 6 ft. 7 in. high. The field is black, and almost hidden by a pattern of interlacing circles, squares, and quatrefoils breaking into formal foliation,

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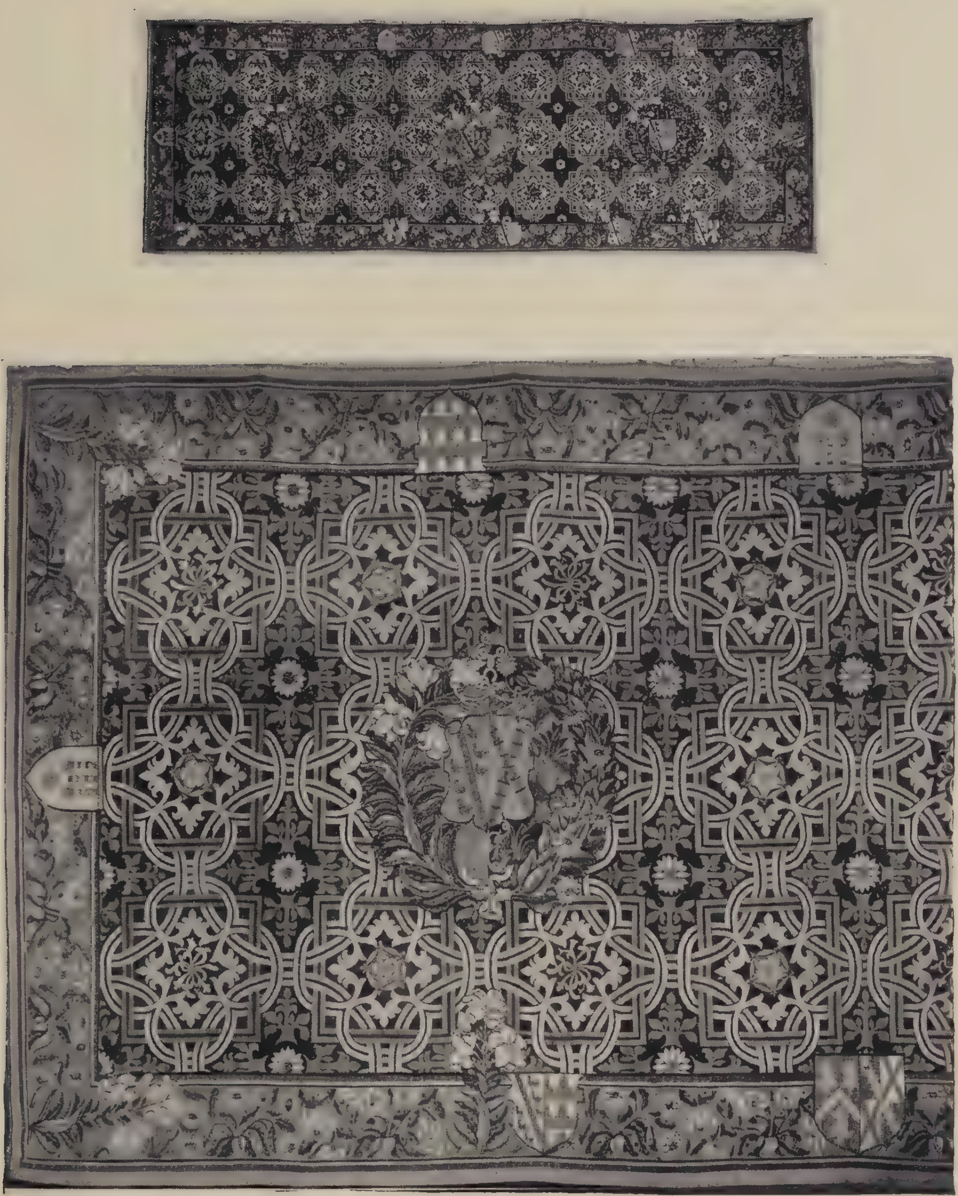
[1] J. Deville, *Dictionnaire du Tapissier : Extraite de l'Inventaire des Meubles de Cardinal Mazarin,* pp. 359–412.



The Luttrell Armorial Tapestry.

in green, brown, and yellow, and having starry centres containing alternate honeysuckle flowers and Tudor roses. The intervening spaces of cross shape are filled with central yellow flowers having blue foliage. The design, which closely resembles a stained glass window or ecclesiastical tiles, is of brilliant colouring. In the centre it is broken by *the coat-of-arms of Sir Andrew Luttrell*, of Dunster, and his wife Margaret, daughter of Sir Thomas Wyndham, of Felbrigg, enclosed in a floral wreath. Flanking it are two family coats in similar treatment. The border is of light brown field, and is filled with Easter lilies, which, in the lower horizontal band, invade the field of the panel; marguerites and honeysuckles—these seem to have been the family flowers—the oak with acorns, are there too. In the border are twelve armorial shields of the Luttrell family and its alliances. The tapestry for a long period hung in Cothele House, Cornwall, the property of Lord Mount Edgcumbe.

The religious persecution in the Netherlands about the middle of the sixteenth century was a potent factor in causing the extensive emigration of artisans from that part of Europe. Many of these chose England as an asylum or a place of permanent abode, and the southern counties of the island were more favoured by the tapestry-weavers of Flanders. There were settlements in such towns as Norwich, Colchester, Maidstone, Canterbury, and Sandwich. The registers of York have recorded the names of two tapissiers in 1570; Esdras Browyns, Dacheman (Dutchman), and Anthony Rayskaert, Dacheman, described as "Arres-workers."[1] The Sandwich settlement was earlier, about 1561. They were favourably received by the town authorities, and when the magistrates had occasion to petition Secretary Cecil in regard to a suit concerning their harbour they, upon the suggestion of Sir Roger Manwood, sent as a present to the Secretary six arras cushions, "the first work of the strangers in the town."[2] This was in 1561, and, in giving the advice, Manwood showed keen penetration, for Cecil was a lover of tapestries. An anonymous monk of Christchurch, Canterbury, practised tapestry-weaving. In an inventory drawn up about 1563 there is an entry :—" iiij pendauntes of arras wroughte withe golde and ij frountes for the same of the gyfte of Sir Anthonie Sentlygr knyghte sometime made by one heretofore a monck of this house.[1]

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[1] *Journal of the Derbyshire Archaeological Society*, 1894, p. 90—the Rev. Charles Kerry quoting the Rev. Canon Raine, of York.

[2] Historical Manuscripts Commission, *Report* v., p. 569.

About the middle of the sixteenth century there was established in England a tapestry workshop under native direction, due to the initiative of one Englishman and conducted by another. The founder was an English country gentleman, William Sheldon, of Weston and Brailes in Warwickshire and Beoley in Worcester. He sent Richard Hyckes to serve apprenticeship to a tapestry weaver in Holland and, when his time was out, settled him in the manor house of Barcheston, leaving it to him in his will. Apparently Hyckes brought a Dutch weaver with him, probably an older man, so it would not be strange if their early work showed strong Dutch influence. In 1584 Hyckes, followed by his son Francis, was employed as chief arras-worker in the Great Wardrobe, but in 1588 he returned to Barcheston where Francis joined him about 1603.[2] The experience probably influenced their later works. These are the curious tapestry-woven maps of English counties that form one of the attractions of the Museum at York, while others are preserved in the Bodleian Library. Some panels of figured design have been attributed to Squire Sheldon's manufactory, and the treatment of the borders of the maps at York shows sufficient ability to produce works of a higher class.

One of the maps in the Bodleian Library bears the name of the original master weaver, Richard Hyckes, but unfortunately the piece is badly mutilated. The inscription runs :—" Wigorn : Comi : Locupletata : Ric : Hykes." The border is missing in parts, but enough remains to show that the subject was the Life of Hercules, with decorative

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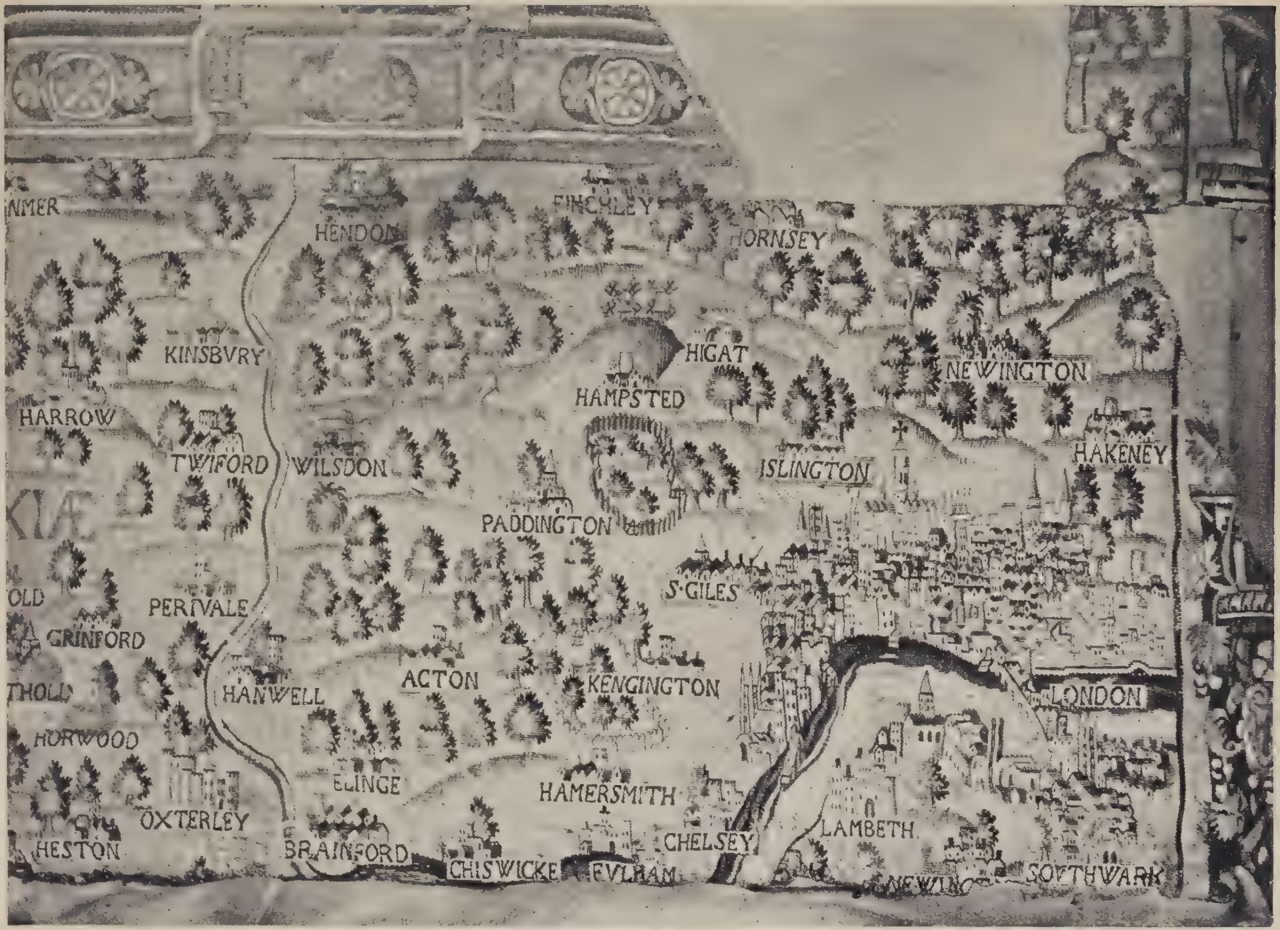
[1] J. Wickham Legge, F.S.A., and W. H. St. John Hope, M.A., *Inventories of Christchurch, Canterbury,* 1902, p. 222.

[2] E. A. B. Barnard, F.S.A., and A. J. B. Wace, M.A., *The Sheldon Tapestry Weavers and their work,* 1928, p. 280, 281.


NMER
HENDON
FINCHLEY
HORNSEY
KINSBVRY
HIGAT
NEWINGTON
HAMPSTED
HARROW
TWIFORD
WILSDON
ISLINGTON
HAKENEY
PADDINGTON
OLD
PERIVALE
S. GILES
GRINFORD
THOLD
HANWELL
ACTON
KENGINGTON
LONDON
HORWOOD
ELINGE
HAMERSMITH
OXTERLEY
LAMBETH
HESTON
BRAINFORD
CHISWICKE
FVLHAM
CHELSEY
NEWING
SOVTHWARK

Map of the County of Middlesex, etc.

THE BODLEIAN LIBRARY, OXFORD.

figures, vases, etc. The principal counties shown in this map are Warwick and Worcester, and it bears the following quaint verses :—

On this side wiche the sonne doth warme, With his declining beames,
Severn and Teme in channell deepe, Doo run two ancient stremes.
Thes make the neibor's pasture riche, Thes veld of fruit great store,
And do convey thro'out the shire, Commodoties many more.

Occidens.

Here hills do lift their heads aloft, From whence sweet springes doo flow,
Whose moistur good doth firtil make, The vallies coucht belowe.
Here goodly orchards planted are, In fruite which doo abounde,
Thine ey wold make their harte rejoyce, To see such pleasant grounde.

Meridies.

This sowthley part which hear below, Towards Glocester fall
Of corne and grass great plentie yelds but frute exceedeth all, etc.

The scale of the maps is a large one, 3 inches to 1 mile, making the hanging about 12 feet by 15. It had formerly the royal arms at the top.

The second Bodleian map sets forth the valley of the Thames and the counties of Oxford and Berks. It measured originally 18 feet by 12½, and is in very mutilated condition, but the part showing the valley of the Thames has fortunately been preserved and renovated. The river is represented as it appeared from London Bridge to Brainford (Brentford) ; and Westminster Palace, the Archbishop's gateway at Lambeth, "Hamsted" Heath with its three windmills, "Higat," "Hakeney" and "Wilsdon" are specially noted.

Three maps similar in character to the above are preserved in the Museum at York. The earliest of these is inscribed "Wignoriae Comitatus locupelata Richard Hyckes." It measures 13 feet 3 inches by 19 feet, exclusive of a border of 15½ inches, and bears the Sheldon arms, without impalement, at the left top corner, while in the corresponding space to the right are the arms of the county of Worcester.

The second measures 13 feet high by 17 feet 3 inches wide, exclusive of a border 17 inches wide. It consists of

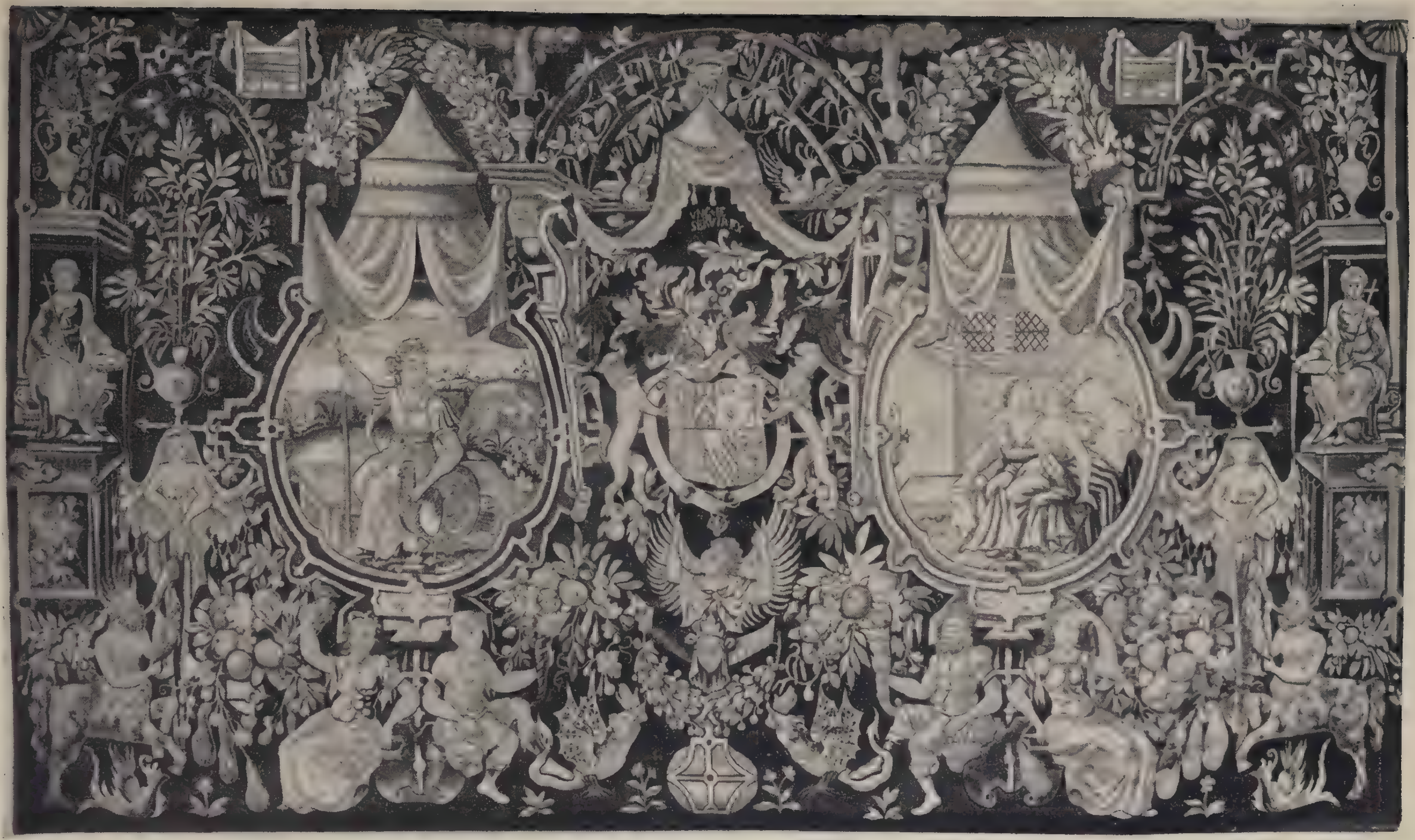
Warwickshire, part of the shires of Derby, Gloucester, Stafford, etc.; in the right hand corner are the royal arms of England, with the garter, and lion and dragon supporters. The arms on the left are those of Sheldon with quarterings, impaling Markham with quarterings, while the map bears the date 1588.

The third map at York is of doubtful date, and bears the title "Oxonii et Bercheriae comitatus locupelati per Franciscum Hickes." It is 13 feet by 17 feet 9 inches, without the border, which is 20 inches wide. The armorial bearings are comparatively late: Sheldon impaling Rocksavage: Ralf Sheldon of Beoley married to Henrietta, daughter of Viscount Rocksavage. This would fix the date of the map at about 1647, unless the arms and the border common to the series have been added after it was woven. With the Bodleian maps, those in the Museum at York have been lent to the Victoria and Albert Museum, where a situation worthy of their importance has been allotted to them in the Central Court.

These maps give a bird's-eye view of the counties, and betray an intimate knowledge of the characteristic features of the country. Some of the churches are correctly represented with spires, others with their proper towers, and the different types of bridges are distinguishable. In one instance where a hill had been levelled the map adds to the name, "Whych was driven down by the removying of the ground." The rivers are worked in blue, and some of the counties have their boundaries marked in red.

Francis Hickes, whose name appears on the map last described, was a son of Richard Hickes who began the manufactory. Wm. Sheldon, the founder, left a will dated 1570, and in it he styles Richard Hickes "the only auter and beginner of this art [tapestry and arras] within this realm." Francis Hickes died in 1630.

The five maps bear evidence that they were intended for the adornment of the Sheldon mansions, and they remained at Weston until the house was demolished, three of them covering the sides of a gallery. At the sale of Mr. Sheldon's effects in 1781 Horace Walpole purchased them for thirty guineas, "very cheap indeed," writes he. Three of the maps



Armorials of William Herbert, Earl of Pembroke.

THE VICTORIA AND ALBERT MUSEUM.

were presented by him to Earl Harcourt, who decided to build a Gothic tower at Nuneham "on purpose to receive that magnificent mark of the friendship of Mr. Walpole." From Earl Harcourt the maps passed into the possession of the Archbishop of York, who presented them to the Philosophical Society in 1827, and at the present day they have found a permanent home in the Museum of York.[1] The Bodleian maps were probably bought at the sale of Walpole's effects at Strawberry Hill in 1842; one certainly was sold mounted as a screen. This passed into the possession of Mr. Birkbeck of Westacre, to whom a smaller fragment also belonged. They formed part of a map of the earlier type, to which those of the Bodleian Library belong, and they were sold at Sotheby's on March 26, 1920, for £1010, and are now the property of Viscount Ednam.

Later researches have added much to our knowledge of the productions of the Sheldon manufactory. Apparently one of the earliest tapestries woven there is that representing the *armorial bearings and devices of Sir William Herbert, first Earl of Pembroke, and Baron Herbert of Cardiff*, on a deep green ground; with arabesques, draperies, arches, strapwork, vases of flowers and fruit, oval medallions containing figures of Peace and Plenty, Pride and Love, and other motives. The effect of the hanging is deep and rich; the detail has all the homely, lovable quality of Tudor design and handicraft. It was woven about 1565, and is now in the Victoria and Albert Museum.[2]

Another tapestry, probably made at Barcheston, contains the *arms and alliances of the Lewkenor family*. The central coat is enclosed by a wreath, with boy supporters who stand on a mound on which are cowslips, wild strawberries, heartease, and other flowers, against a dark background almost covered by less natural sprays of flowers like lilies, roses, and honeysuckles. The border is composed of bunches of flowers and fruit, amongst which are arranged fourteen armorials of family alliances. Originally at West Dene, Sussex, the tapestry was brought to Chawton Manor in 1737. Its purpose was explained in a memorandum of 1662 in the handwriting of Sir John Lewkenor: "Remember to keep safe the carpet of arms, now aged about 100 years, which in the failure of the older house totalie consuming itself by daughters and heires and passing into other names, was sent hither by Constance Glemham of Trotton, who was one of those heires, for record to the younger house and whole name." It is the ancestral property of Montagu George Knight, of Chawton Manor, Herts., and is dated 1564.[1]

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[1] *The Sutton Coldfield and Erdington Chronicle*—"The Weston Tapestry Maps," a lecture by the Rev. W. K. R. Bedford, M.A., at the Royal Geographical Society, December 10, 1896.

[2] W. G. Thomson, *Tapestry Weaving in England*, colour illustration, p. 48.

Four fine tapestries at Drayton House, Northamptonshire, representing the *arms, crest, supporters, and motto* of Queen Elizabeth's favourite, *Robert Dudley, Earl of Leicester*, have much in common with the foregoing. The backgrounds and borders are floral, with peacocks in the foreground; the plants in the background are of different character from those found in Flemish tapestries of the same period. The presence of the Garter indicates that the tapestry was woven between 1563 and 1588.

In 1919, two gentlemen of Worcestershire, Mr. John Humphreys and Colonel Henry Howard, in a search for Sheldon tapestries, discovered five large panels in Chastleton House, Oxon., a seat of the Jones family, who were friends of the Sheldons. One room was known as "Mr. Sheldon's Chamber." Four of the five represented scenes from the thirty-eighth chapter of *Genesis*, comparatively small pictures in a wide border of natural flowers, with quaint titles, as "Then Juda went unto his Scheppesherers to Timna." Another of different subject is now in the Victoria and Albert Museum. Its title is "Epistles of Ovid IX Chapter. *When Parese gave the goldene Appel*"; and there are also the initials of the Jones family and the date 1595. With them were three small panels, one representing *Taste* in floral surroundings, the others being heraldic, with strapwork and flowers. Unfortunately the series was almost immediately dispersed at Sotheby's in 1920, but two specimens were

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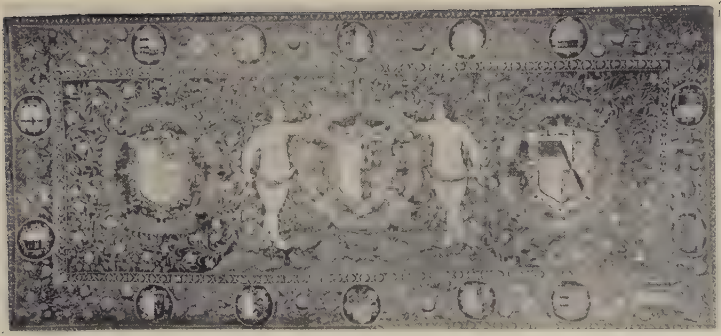
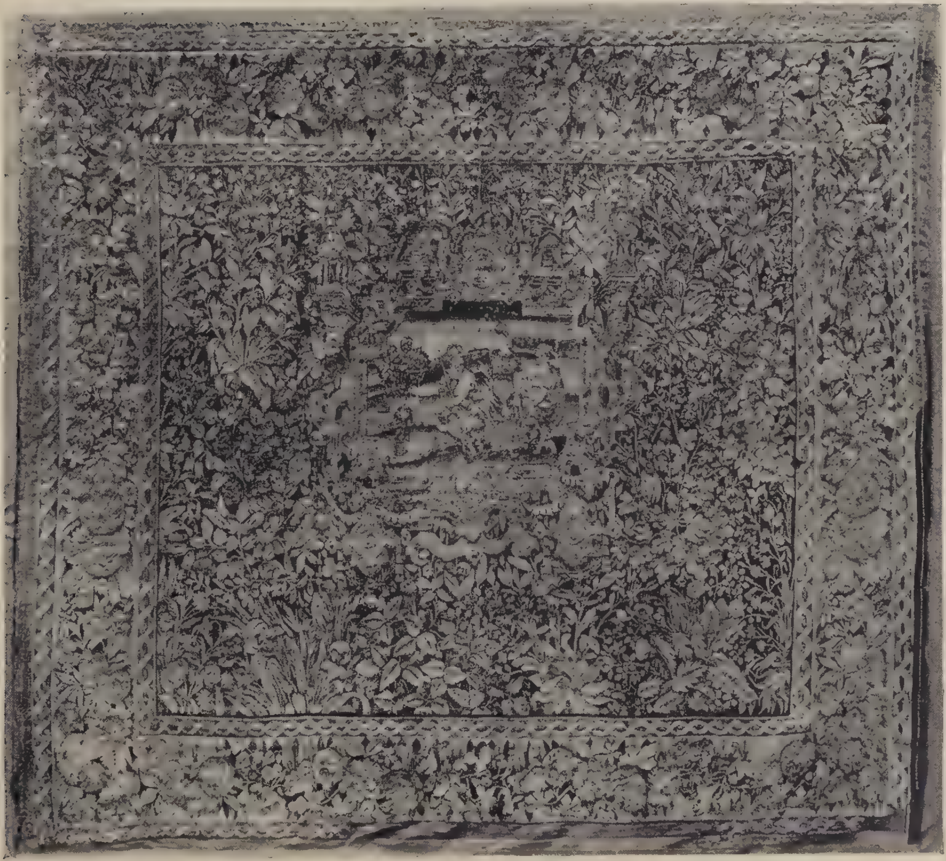
[1] W. G. Thomson, *Tapestry Weaving in England*, p. 52.



The Lewkenor Armorial.

CHAWTON MANOR.



The Judgment of Paris. Copyright of the King.

THE VICTORIA AND ALBERT MUSEUM.

procured for our public museums. One of the Chastleton inventories tells of "fower large quarter Mapps" that once were there. The Estate Book of Grafton Manor, near Bromsgrove, dealing with the furnishings of Mr. John Talbot's mansion in 1567–1568, has notes of a payment to Richard Hyckes for hangings.[1] The great builder, Elizabeth Hardwicke, Countess of Shrewsbury, in 1592 "payde to Mr. Sheldons man for seventene armses to set on hangings, xxx*s*. iiij*d*." and had "geven to Mr. Sheldons man that brought the armse for the hanging, x*s*."[2]

Coverings for furniture were made at Barcheston, and a series of panels for cushions were acquired in 1925 for the Victoria and Albert Museum. They represent subjects from the story of *Jacob*, viz. Esau selling his birthright, Rebecca disguising Jacob, Isaac blessing Jacob, Jacob's dream, Jacob at the well, and Jacob meeting Rachel. A very beautiful portion of a valance for a bed, woven with an Elizabethan *hunting scene*, is in the collection of Colonel Henry Howard. It is probable that the three tapestries representing *Ahasueras and Hester*, with Lord Montagu's arms and English metre above, specified in the inventory of Howard House drawn up in 1592, were of Barcheston manufacture.[3] The suite of English hangings in Holyrood Palace, of the subject *Children Playing*, is framed in borders of the same pattern as those of the York tapestry maps, and may have been late Barcheston work. Four exquisitely fine tapestries depicting the *Seasons* by figures of Venus, Ceres, Bacchus, and Hiems, in backgrounds crowded with small details and framed in borders containing many medallions illustrative of Latin tags, likewise have been attributed to the Sheldon workshops. On one panel is the date 1611. They hang in Hatfield House, the property of the Marquess of Salisbury. Secretary Cecil had a liking for foreign tapestries, and addressed several enquiries to his agent in Middelburg (Charles Keynell) about them. On one occasion the latter reported that he had failed to find any at 8*s*. per ell: the prices specified as the regulation ones in Middelburg were 6*s.* and 10*s.* per ell. He sent, however, a piece of 6*s.* per ell on approval. Later, he writes that he has spent the day searching (evidently for some special kind), but there was only one man in the town who kept it, and he had only the coarse from Brussels and Antwerp, and none came to Middelburg unless bespoke. "If you," wrote he, "have no present occasion for it, and can have it made, there is no better place than here for it. There is one suite for personages, very fine, but it is not yet finished." Again, in December, he wrote: "The tapestry is this day landed, six pieces containing 180 ells Flemish at 17*s.* per ell, to be returned if not liked. The owner stands upon a sale thereof to a Spanish merchant who has offered 1*s.* per ell less. I have chosen the English post, who has promised care thereof."[1]

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[1] John Humphreys, F.S.A., *Country Life*, Oct. 9, 1920, pp. 463–5.

[2] The Rev. F. Broadhurst, M.A., *Elizabeth Hardwyke, Countess of Shrewsbury*, p. 18.

[3] *Stowe Manuscripts*, No. 164, f. 67.

Although the Sheldon manufactory and others in England were producing tapestries at the time, they were evidently not of sufficient importance to execute a national commission, the commemoration in tapestry of a great national event, the *Defeat of the Spanish Armada*. Admiral Lord Howard was appointed to confer with Henry Cornelius Van Vroom, a painter of Haarlem, skilled in depicting marine battles. It is said the admiral provided him with charts and maps of the theatre of hostilities with diagrams of the battles as published in the book, *Expeditionis Hispanorum in Angliam vera descriptio*, A.D. 1588. The master weaver to whom the manufacture of the tapestries was entrusted was François Spierincx, one of the most expert weavers of his time, who, originally of Antwerp, had emigrated to Delft.

The tapestries were of peculiar composition, resembling those now at Middelburg, and in some degree the three panels representing the *Battle of Solebay* in Hampton Court Palace. As a rule they were not pleasing in composition, which was probably sacrificed to truthful representation of the number and position of the vessels shown in the various sea-fights. There were wide borders of two varieties, one with numerous medallions containing portraits of the English

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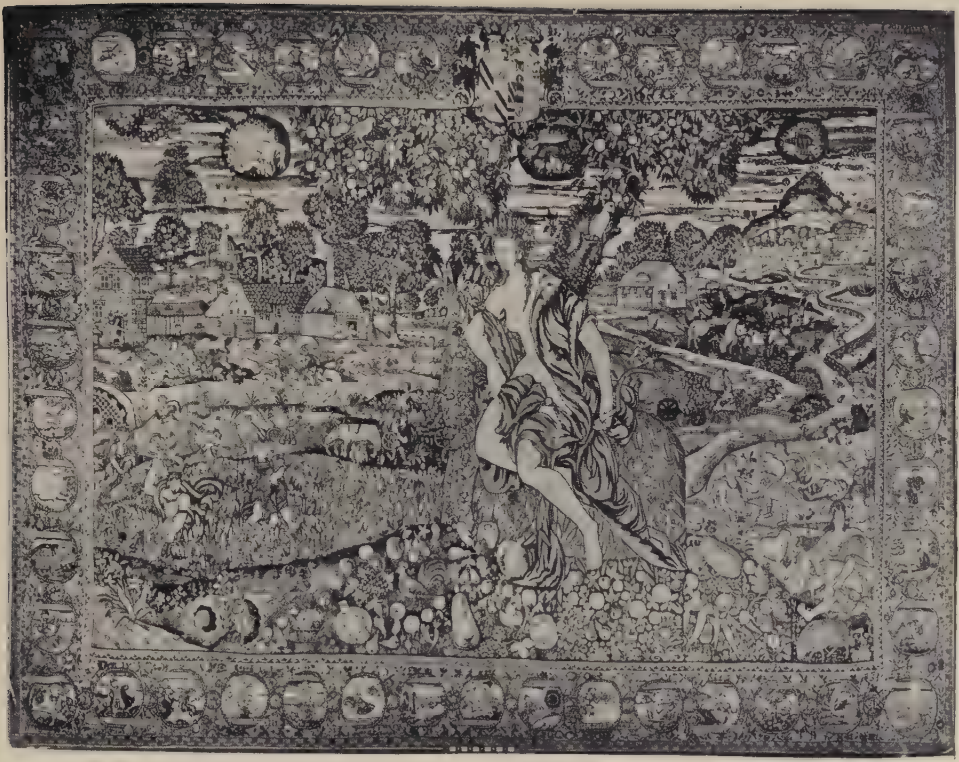
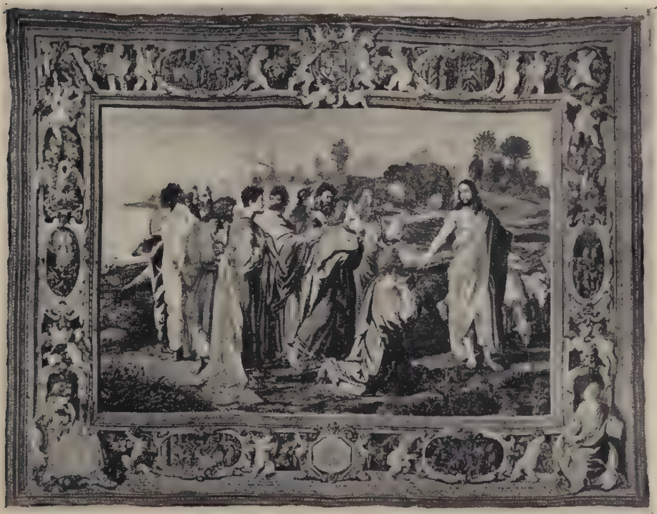
[1] *Calendar of State Papers, Elizabeth, Domestic Series*, vol. 1595–7, pp. 485, 496, 548.



The Seasons—Summer.

HATFIELD HOUSE.



Christ's Charge to Peter.

THE GARDE MOBILIER, PARIS.

commanders, the other with fewer portraits, the spaces being filled by trophies, decorative figures, etc. As a national memorial the tapestries showed portraits of the following admirals :—

Christopher Baker, Sir George Beeton, Sir Charles Blount, Sir Robert Carey, Captain Crosse, the Earl of Cumberland, Sir Francis Drake, Charles Howard, Baron of Effingham, Lord Admiral Sir Martin Frobisher, Sir Thomas Garrat, Captain Benjamin Genson, Sir John Hawkins, Sir Edward Hobye, Lord Thomas Howard, Mr. Knevet, the Earl of Northumberland, Sir Horatio Palavicini, Captain George Penner, Captain Penton, Lord Henry Seymour, Lord Sheffield, Sir Robert Southwell, Sir Thomas Cecil, Sir Roger Townshend, Mr. Thomas Vavasour, Mr. Willoughby, and Sir William Wynter.

The incidents represented in the ten hangings were :—

1. The Spanish Fleet coming up the Channel opposite to the Lizard as it was first discovered.
2. The Spanish Fleet against Fowey, drawn up in the form of a half-moon, and the English Fleet pursuing them.
3. At the left-hand corner was represented the first engagement between the Spanish and the English Fleets, after which the English gives chase to the Spaniards, who draw themselves up into a roundel.
4. De Valdez' galleon springs her foremast, and is taken by Sir Francis Drake, the Lord Admiral with the *Bear* and the *Mary Rose* pursues the enemy, who are in the form of a half-moon.
5. The *Guypuscoan* being set on fire is taken by the English. The rest of the Spanish Fleet continue their course in the form of a half-moon, and when both fleets are against the Isle of Portland they come to an engagement.
6. Some English ships attack the Spanish Fleet to the westward. The Spaniards draw themselves into a roundel, and afterwards keeping on their course are followed by the English.
7. The sharpest engagement that happened between the two Fleets, on July 22, against the Isle of Wight.
8. The Spanish Fleet is seen sailing up the Channel intending to stop at Dunkirk or Calais, where they were to be joined by the Duke of Parma. The English follow them close.
9. The Spaniards come to an anchor before Calais, from whence they are dislodged by the fire-ships sent amongst them in the night. The English prepare to pursue them.
10. The Spaniards make the best of their way for the Northern seas, and are in the meantime very much battered by the English, who closely pursue them. The chief galleas is stranded near Calais.

The designer, Cornelius Van Vroom, received 100 pieces of gold for his labour ; the tapestries, containing 708 Flemish ells at £10 1s. per ell, cost £1628, which was paid by the Crown to Earl Howard in the fourteenth year of the reign of King James I. There is a discrepancy between the price per ell and the sum paid for the tapestry as a whole. The hangings were placed in the Royal Wardrobe at the Tower; but when Cromwell attained supreme power he ordered six of the tapestries of the *Armada*, or as the Roundheads grimly termed them *The Story of Eighty-eight*, to be hung in the House of Lords, which was used at that time as a committee house of the Commons. They remained there until their destruction in the burning of the Houses of Parliament in 1834. A small fragment had been cut out of one of the hangings to allow entrance at a doorway; and it, secreted by a German servant, was saved, and passed into the possession of the corporation of Plymouth.

Fortunately, John Pine, Bluemantle pursuivant, made engravings of the set about 1789, and these give a good idea of the *Story of Eighty-eight*.

The tapestry ought, in strict chronological order, to be entered in the seventeenth century, but its associations are so much in keeping with Elizabethan times that its description may not be amiss here.

In the State Papers of Scotland in the early years of the sixteenth century there are many references to tapestries, but a great many of these are limited to expenses in carrying or "tursing" the hangings from one royal palace to another, money spent for linings, and wages of repairers. There were also considerable outlays in purchasing tapestries. In 1501 the King (James IV.) bought six Arras "cushinges" or cushions for the sum of fifty shillings.[1] In the preparation for his marriage in 1503 to the Princess Margaret of England, daughter of Henry VII., King "Jamie" made extensive purchases of hangings, and the accounts of the Lord Treasurer give full particulars of these.

> Bocht fra James Homyll ane pece of *Hercules*, ane pece of *Marcus Cori(ol)-anus*, twa peces of *Susanna* sewit togiddir, ane cover for ane bed of *Susanna*, ane pece of *Salamon* conteyning in the hale ten score ix elne and bocht for j. j^{c}lx *li.*[2]

These figured prominently in the decoration of Holyrood

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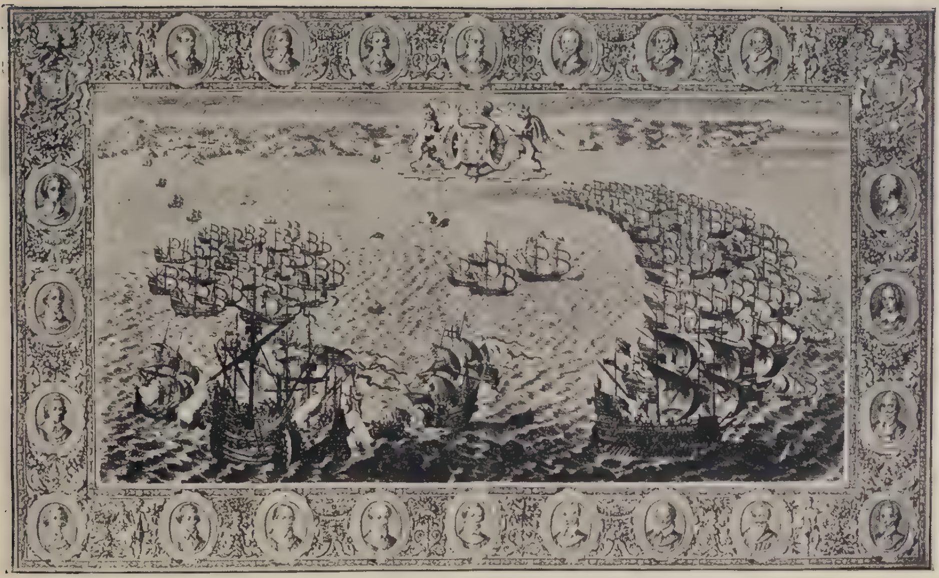
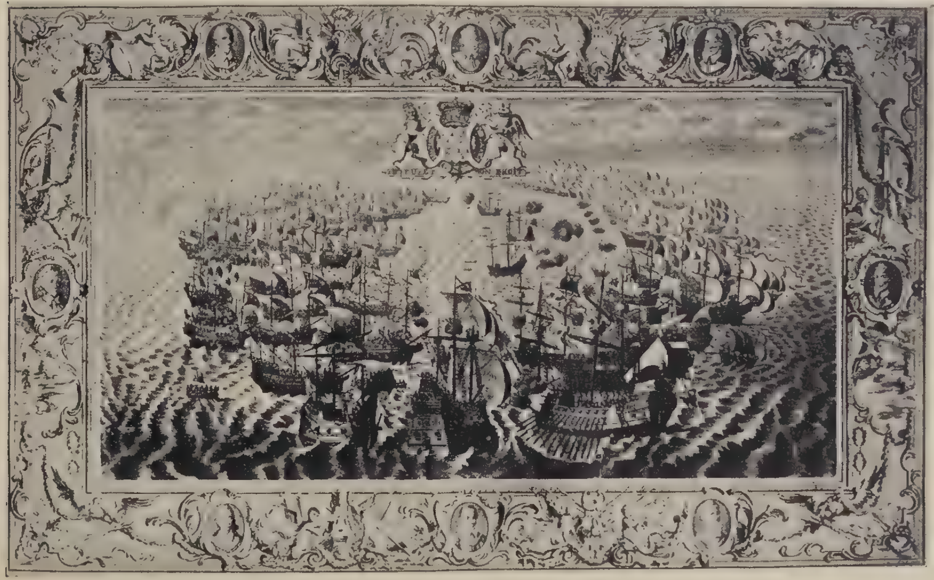
[1] *Accounts of the Lord High Treasurer of Scotland*, vol. ii., p. 43.

[2] Ibid. p. 214.



The Galleon of De Valdez taken by Sir Francis Drake, the Armada in crescent form.



The Engagement off the Isle of Wight, July 22, 1588.

The History of the Armada.

From Engravings by John Pine.

House on the occasion of the marriage festivities, which were on a grand scale, the city of Edinburgh being hung with rich draperies. According to Leland, the King's Great Chamber was decorated with the *Story of Hercules* and other histories; the King's Hall with the *Story of old Troy*; and other chambers in similar fashion, one containing another *History of Troy*.

Two years later, in 1505, an altar-frontal of arras-work was provided for the kirk of Steil. It was purchased from "Nannik," broudstar or embroiderer, for the sum of £6 13*s*. 4*d*.[1] An important set was bought in 1506–1507. It consisted of ten pieces of arras—one costing £8, three £18, and two £4 each, or £50 in all. They were for the decoration of the Prince's Chamber.[2] In 1506 some of the royal tapestries were injured by fire, and were despatched to Flanders for repair, as is clearly shown in the following account:—

"For twa drywair pipes to pak the brynt arres claith, graithing and tursing (carrying) of thaim to Leith, 8*s*."[3] The repairer was Jerome Friscobald in Flanders who was paid £14 gret—ilk £ gret being £3; in all, £42[4]—a considerable sum at that period, and proving that the damage to the hangings must have been serious.

There was a further purchase in 1511, when three hangings costing £8 were bought of Patrick Heriot.[5] They were destined for the adornment of the Treasurer's Chamber, "Quhair the Franche Ambassat eit at Yule." The later accounts are not of much importance. The period was disastrous to Scotland, and there are many gaps in the records. The King and most of the nobility perished in the battle of Flodden, and necessities were scarce, while luxuries were unattainable. In 1515–1516 a coverlet of arras was purchased for the King's bed. It was furnished by Gilbert Lauder for 32*s*.[6] The inventory of James V., made in 1539, provides a list of the tapestries:—

History of *Reboam* (6 pieces), History *Maliasor* (6), *Citie of Dammys* (6), the *Auld Testament and New* (10), History of *Percius* (7), History of the *Unicorne* (6), History of *Apis and ither bestis* (7), fyne tapessarie of the History of *Tobie* (5), the *Auld History of Troy* evill spilt (9), Auld clathis "quhilkis dow nathing" (10), hinganis for the chapell of Dammes of the hew of the orenge and purpure (3), History of the *Unicorne* (8), verdures (8), 7 stikkis of tapessarie of antik work of the histories of *Venus, Pallas, Hercules, Mars, Bachus,* and the *moder of the Erd* (Ceres ?). The stikkis following were brocht hame be Wm. Schaw: 7 stikkis of sundry histories to Chalmers of fine stuff, History of *Saloman* (8) stikkis, *Poesie* (8), History of *Jason* that wan the goldin fleys.[1]

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[1] *Accounts of the Lord High Treasurer of Scotland*, vol. iii., p. 79.

[2] Ibid. p. 278.

[3] Ibid. p. 348.

[4] Ibid. vol. iv., p. 27.

[5] Ibid. p. 198.

[6] Ibid. vol. v., p. 65.

Another inventory in 1542 gives the following new subjects:—

> "The story of the *tint barne* (prodigal son), 7 pieces, story of *Romulus* (3), ane clayth of the *crucifix* that hang aboue the altar in the chapell," with the information that "thair is ither rottin claythis and revin (torn) that ar nocht to be wreattin as may considder after the sicht of thame."[2]

Through its commercial and other intimate relations with the Netherlands, Scotland was in a position of great facility for procuring tapestries, and hangings of the coarser sort seem to have been fairly common.

In the year 1540, Sadler was sent to Edinburgh by Cromwell, the English Secretary of State, and writes to describe how he arrived at his destination on February 17. Before entering Scotland he sent on Berwick, the herald, to get him a lodging, who, when the Provost would have appointed him a mean lodging, complained to a servant of the Queen, and she to the King, who sent commands to the Provost to lodge him in a house named. Answer was made that the Bishop of Ross (Robert Cairncross) lodged there. "I say," quoth the King, "In the foul evil dislodge the Bishop and see that the house be fairly furnished against the Ambassador's coming." So the Bishop was dislodged and the house furnished with beds and hangings of coarse tapestry.[3]

In the reign of Mary Queen of Scots a series of inventories of the crown effects was taken. One of these dealing with the movables in Holyrood House is very complete as regards tapestries :—

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[1] Thomas Thomson, *Royal Wardrobe and Jewel-house, a collection of inventories, etc.*, p. 49.

[2] Ibid. p. 103.

[3] Gairdner, *Letters and Papers of the Reign of Henry VIII.*, vol. xv., p. 93.

Of auld Beddis of all sorts.

ane maid of ane auld pece of tapestrie of the figures of branches of *holine* (holly). . . .

ane Historie of the *huntar of coninghis* (rabbits).

ane uther pece of auld tapestrie of the *hunter of coninghis.*

ane Historie of *Souvienne vous en.*

ane auld pece of tapestrie in the figure of branches of *holine* mixt a litle with threid of gold.

Off Tapestreis of all sortis.

ane tapestrie of the *Triumphe of Veritie* contening aucht peces—ane part in Strieuling.

ane tapestrie of the Historye of the *Battell of Revene*, contening seven peces.

ane tapestrie of the *Jugement of Paris* contening aucht peces.

ane tapestrie of the *Hunts of the Sanglier* contening six peces.

ane tapestrie of the *Triumphe of ane assault of ane toun*, contening fyve peces.

ane tapestrie of the Historie of *Scheiphirdis* contening sevin peces.

ane tapestrie maid be *litle branches* wrocht with some gold, the ground of the tapestrie is of the cullouris reid, whyte, and blew and contenis thre peces.

Ane tapestrie maid with the figures of *personnages quha cuttis the holine*, contenand 14 peces.

Ane tapestrie of the *Branches of holine* wrocht a litle with threid of gold, cont' 6 peces.

Ane tapestrie of the *Armes of the House* (of Longovail, an embroidery) of aucht peces.

Ane tapestrie of the *Saling of Eneas*, contening aucht peces.

Ane tapestrie of the *Works of Hercules* contening aucht peces.

Ane tapestrie of litle grene flouris upon yallow ground contening sevin peces.

Ane litle pece of tapestrie like a burd·claith (tablecloth) cuttit in twa.

In 1567 sex of thir peces wes tynt (lost) in the King's gardrop at his death.

Ane tapestrie maid of reid, quhite, and blew in the quhilk thair is ane tree contening twelf peces, with ane reasons *Souvienne vous en* and the rest droppit with litle branches.

Ane tapestrie of litle grene flouris contening twa peces.

Ane tapestrie in the quhilk there is ane tre and the rest droppit with litle branches of small flourise contening sex peces.

Ane tapestrie of the *History of Calueris and Moris*, contening foure peces.

Ane auld tapestrie in the quhilk there is ane tre and the rest droppit with small grene flouris.[1]

A later inventory dated 1578 gives another subject :—

A tapestrie of the *historie of the Creatioun* in worsett contening nyne peces.[2]

One of the witnesses against Queen Mary stated in relation to her participation in the murder of Darnley : "There was a bed and some tapestry of value in that lodging set up for the King before his coming there. She caused the same to be removed, by the keepers of her wardrobe, to Holyrood House on the Friday preceding the murder, and another was set up in the place thereof which she thought good enough to be worn in such use seeing it was destined for the same." (Articles given in by the Earl of Moray to Queen Elizabeth's Commissioners at Westminster, December 6, 1568. Hopetoun MS.)

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[1] Edinburgh Bannatyne Club, 1863, *Inventories of Mary Queen of Scots*, p. 39.

[2] Ibid.

There was a small manufactory in Ireland in the sixteenth century. Piers, Earl of Ormonde and Ossory, was, according to Sir R. Roche, a man of great honour and sincerity, with a keen interest in manufacture. He brought out of Flanders and the neighbouring provinces artificers and manufacturers, and employed them at Kilkenny in working tapestry, diaper, Turkey carpets, cushions, etc., some of which were extant in Sir R. Roche's time, and in possession of the Ormonde family. Piers died on August 26, 1539.[1]

The most amusing rôle that tapestry played in the reign of Queen Elizabeth was in December 1598, when Charles Lister made his affidavit before Sir Charles Blount, Lord St. John, and three others. He laid a complaint of courtship expenses against a Mrs. Bridges. The presents included a suite of tapestry hangings for her chamber. It reads strangely like a modern breach of promise case; only, in 1598, it was the gentleman who sued the lady, with what success I am unable to learn.[2]

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[1] Carte, *Life of the Earl of Ormonde*, Intro., p. xlix.

[2] *Calendar of State Papers, Elizabeth, Domestic Series*, vol. 1598–1601, pp. 131–2.

CHAPTER XIII

17TH CENTURY—ENGLAND, SCOTLAND AND IRELAND

THE seventeenth century is a memorable period in the history of tapestry-weaving. Its beginning was marked by the installation of royal workshops in Paris at the instance of Henry IV.; twelve years later witnessed the establishment of the royal manufactory at Mortlake in England; while in 1662 the Gobelins manufactory was organised in Paris.

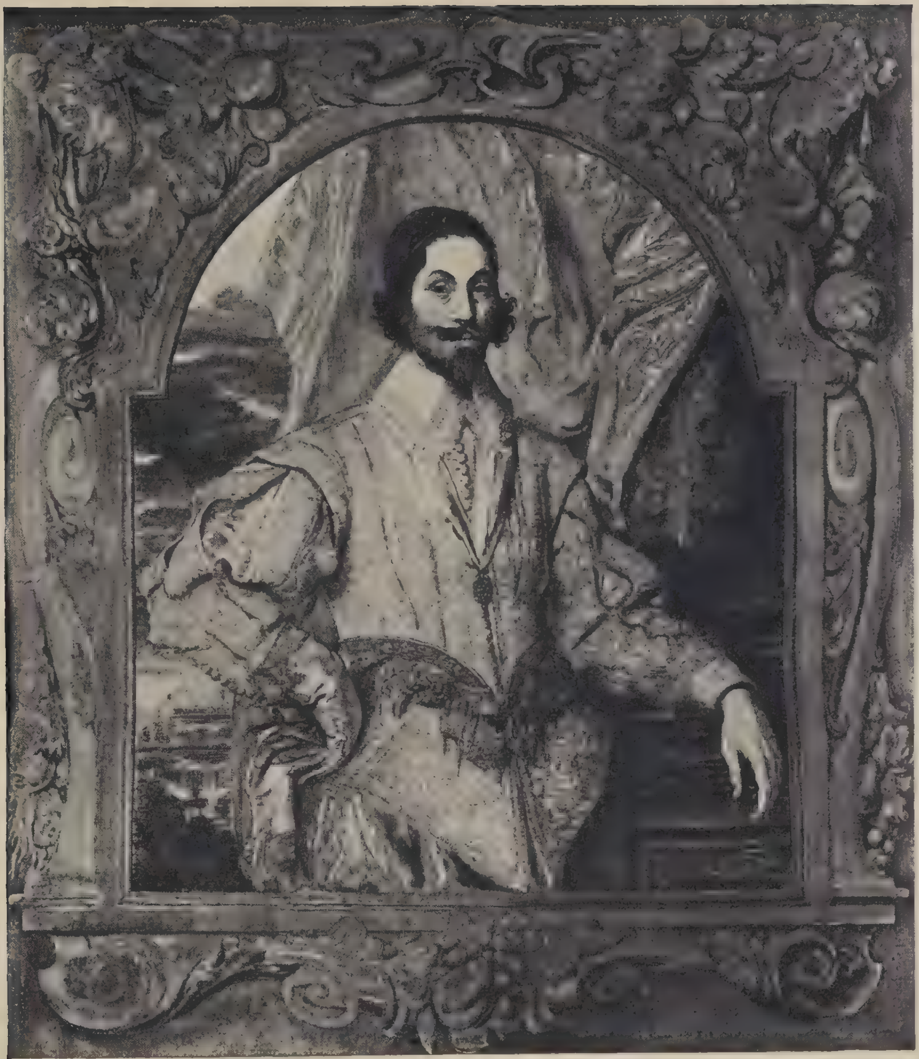
In creating a manufactory of tapestry and in showing a keen liking for the material as decoration, King James I. evinced one of the many characteristics in which he differed from the late Queen Elizabeth. She, as far as appearances go, lent no encouragement to the industry, and in her extreme old age used to thrust a sword through the hangings in case they harboured "murtherers." With her high ideal of the dignity of knighthood, the Queen was most discriminating in her selection of candidates for that honour: James, on the other hand, was most prodigal in the exercise of his privilege in that respect, and in his progress through England honours were sown broadcast.

The success of the royal workshops installed in Paris in the year 1607 by King Henry IV. excited a desire in the mind of the English king to found a similar establishment in England, and the agreement drawn up between King Henry and the Flemish weavers De Comans and De la Planche formed the basis upon which the royal English manufactory at Mortlake was constituted. This is proved by a document in a manuscript book containing transcripts of State and other correspondence in the times of Queen Elizabeth and James I.; in the possession of C. E. Newton Robinson, Esq., who has kindly accorded permission to make extracts therefrom.

About the year 1619, King James laid the project of establishing a manufactory of tapestry before a commission consisting of Sir Thomas Smith, Sir Lionel Cranfield, Sir Richard Weston, and Sir John Wolstenholme, with the Lord Archbishop, the Lord Chancellor, the Lord Privy Seal, the Lord Steward, Lord Carew, the Treasurer, Mr. Crompton, Secretary Nanto, Mr. Chancellor, and the Master of the Rolls. They were provided with an abstract of the contract of the French king with Marc de Comans and François de la Planche, which was to serve as a model as far as it would go with the conditions of the time and country.

The commissioners were advised that Sir Francis Crane had undertaken to bring over and establish the manufacture of all kinds of tapestry in England and there only. He also undertook the charges of building and fitting up houses for the work, with all other incidental expenses. In return he was to receive first (the fees for) the making of four baronets; second, the exclusive right for twenty-one years of making all sorts of tapestries. In the case of tapissiers already established, they were allowed, upon making representations to the commissioners within six months after the grant, to continue to practise their trade. The tapestries made at Mortlake were to be free from customs for a certain number of years. It was also recommended that such of the principal masters that came over to England might be naturalised on the application of Sir Francis. The last paragraph deals with teaching the craft. ". . . And do think it fit that the City of London shall out of the Hospitals that are in it (in which a great number of boys are kept at the public charge), appoint every year a certain number to be taught. He will be bound by the patent to take these boys for seven years as apprentices, and will teach them the art, the City taking order only during that time for their maintenance. And if they will appoint rooms for it, either in the Hospitals or anywhere else within the City, he will be bound they shall be taught there and will furnish the whole stock that shall set them all on work."

The project was agreed to. On August 23, 1619, a letter



Sir Francis Crane.

THORNDON HALL.

was sent by Chamberlain to Carleton to the effect that Sir Francis Crane had received the " making " of three baronets, to aid his project for the manufacture of tapestry.[1] He was the last lay chancellor of the Order of the Garter, a man of refined taste, consummate ability, and a prominent member of the Courts of Elizabeth, James I. and Charles I. With his usual energy he lost no time in carrying out his part of the engagement, and the workshops at Mortlake were soon ready. They stood on the site now occupied by Queen's Head Court or Passage. The buildings were of brick, and opened into a courtyard. The ground floor was used as residences, containing four rooms, for weavers. On the first was the great workroom, measuring 82 ft. long by 20 ft. wide; with another of equal width, but 20 ft. long, and a painters' studio. The third storey consisted of two long galleries of three rooms each. Several weavers had rooms upstairs. Some years afterwards a house was built on the opposite side of the High Street near the church, in what is now Victoria Terrace, to be used as a residence for the painter or limner. It existed till 1794, and was known as the Limner's House.[2]

On his part the King set to work to procure the importation of capable tapestry-weavers from the Low Countries, and by means of his agents there was completely successful. The undertaking was conducted with such secrecy that until the English manufactory was in full working order the Netherlandish authorities were unaware of the departure of some of their best workmen. It was from London that the tidings reached the Archduke. The secretary to the embassy reported in 1620 that the enterprise of King James would prove a serious menace to the prosperity of the industry in the Low Countries, and stated that already some fifty Flemish tapestry-weavers had arrived in England. The inquiry which was immediately instituted confirmed the secretary's report, and brought to light a few emigrants' names such as:—Josse Ampe of Bruges, Josse Inghele, Jacques Hendricx,

[1] *Calendar of State Papers, Domestic Series, James I.*, vol. 1619–23, p. 72.

[2] Lysons, *Environs of London*, vol. i., p. 386.

Pierre Foquentin, and Simon Heyns of Oudenarde. A State document provides names of others in 1620–1623, viz.: Peter de Craight, Louis Vermoulen, and Philip de Maecht, the master weaver, or director of the tapissiers. The last-named was of Dutch or Flemish origin. A certain Hubert de Maecht was a master weaver in Brussels in 1576. Van de Graft in his book dealing with the history of tapestry in Holland mentions a family of tapissiers of the name of de Maecht or Maegt residing in Middelburg in Holland—Jan de Maegt (mentioned in 1598 in connection with *sea-fights*), Henrick, and Lawrence, styled Van Brussels. The last-named emigrated to England, presumably going to Mortlake in 1619, but his stay in England was but brief. Philip de Maecht probably went to Paris to work for De Comans, and one of the tapestries woven in that workshop bearing the Paris mark —a fleur-de-lis between two P's—has in its selvedge the monogram of the letters P.D.M. Part of a set of tapestries of *Vulcan and Venus*, executed under the superintendence of Philip de Maecht at Mortlake, bears the same monogram, which occurs on other Mortlake hangings. It is safe to assume, then, that Philip de Maecht came to England from Paris, where he was one of the chief weavers under De Comans. Considering how closely the English authorities had watched the French method of organising their manufactory, it need cause no surprise to find they had succeeded in persuading a leading tapissier in Paris to take charge of the workmen at Mortlake. The name occurs several times in the parish register there. On December 27, 1624, David de Maecht married Anne Crisp; on December 4, 1625, their son John was baptised; on March 27, 1627, William de Maecht married Marie Hutton. The same register yields the following Low Country names:—Kempe, De Petre, Messmaker, Van den Steen, Scriner, and Van den Hecken.[1]

The manufactory commenced operations under brilliant auspices. The King, the Prince of Wales, afterwards Charles I., the Duke of Buckingham and other nobles were its *clientèle*, and the greatest interest was manifested in its progress. In 1623 the Prince, writing from Madrid, directs his council to pay £700 for some drawings of tapestry that he had ordered from Italy, and £500 for a set that was being woven for him at Mortlake, representing the *Twelve Months*. He earnestly desired that the latter be finished before his return to England.[1]

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[1] Anderson, *A Short Account of the Tapestry Works at Mortlake*, p. 3.

Despite his brilliant directorship and business ability, Sir Francis, it appears, began the manufactory without fully realising the financial difficulties of the undertaking. The finer a tapestry is, the longer is the time occupied in its execution, and unless advances of money are regularly paid, the heavy burden of working-expenses has to be borne by the director. It appears he received very little more than promises for a long time, and the situation became so serious that he was compelled to lay the matter before King James. His letter, written about 1623, is interesting :—

> I beseech your Majestie that the reasons which have begott this boldness may excuse it, which are these :—
>
> 1. I cannot think but that your Majestie affects the continuance of the business of the Tapestries, which in the eye of the world aupears as a worke of your Majestie's greatness, and brings with it both honor to your Majestie and profit to the kingdom.
>
> 2. The Prince and my Lord Marquis [Villiers, Marquis of Buckingham], both (to whom a little before their journey I presented my necessities and the impossibility of continuing the worke unless I were assisted in it) gave me commandment to keepe the busynes afoote, and promised me for the present to keep the fire goinge (which was the Prince's own phrase), that I should instantly receive the money layed out for my Lord Marquis, which was £3200, and that I should have besides the benefit of two Serjeants.
>
> 3. The Prince gave me order to go into hande with a riche suite of the *Months* and to send to Genna [Genoa] for certayne drawings of Raphaell of Urbin, which were desseignes for tapestries made for Pope Leo the X. and for which there is £300 to be payed, besides their charge of bringing home.
>
> Now, sir, here is my case, I would not fayle (if it lay in my power) in the performance of anything thus affected by your Majestie, or commanded by them, but I am already above £16,000 in the busynes and never made returns of more than £2500, so that my estate is wholly exhausted, and my credit is spent, besides the debts that lye upon me, that I protest unto your Majestie (before Almightie God) I know not how to give continuance to the busynes one month longer, which I durst not but acquainte your Majestie with all, because if the course intended by your Majestie will not provide for it before that time, and that the busynes be dissolved, I may yet stand justified in your Majestie's royal

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[1] Lysons, *Environs of London*, vol. i. Records in Duchy of Cornwall Office.

judgement that no endevor of myn hath bin wanting either to save your Majestie, or to obey those commandments that I hold equal with the life of
Your Majestie's most faithful and most
obedient subject and servant,
F. C.[1]

It was about this period that the Mortlake manufactory secured the services of an exceedingly able designer in the person of Francis Clein, a native of Rostock in Mecklenburg, who was in the service of King Christian II. of Denmark. Clein or Cleyn was studying in Italy, where he was introduced to Sir Robert Anstruther and Sir Henry Wotton, who brought him under the notice of Prince Charles of England.[2] He recommended the painter to King James, who secured permission from the King of Denmark for Clein to settle in England. From that time till his death in 1658, Clein was associated with the Mortlake works, and his name appears on some of the tapestries. King James granted him one hundred pounds annually. "Know ye that we do give and graunt unto Francis Cleyn a certain annuitie of one hundred pounds by the year during his natural life."[3]

The subjects during the Jacobean period of Mortlake history were the *History of Vulcan and Venus* (begun September 16, 1620, and finished June 5, 1622), the *Twelve Months* (finished 1623–1624), and the *Acts of the Apostles*.

The designs of *Vulcan and Venus* in nine panels may have been copied from the suite of "fine newe Tapestrie of the *Historye of Vulcanus, Mars, and Venus*," in seven pieces which in Henry VIII.'s time hung in Westminster. The compositions generally show one large scene in the middle and two smaller in the background, and in carrying out a chamber of tapestries the complete designs were sometimes impossible on account of insufficient wall space. On other occasions the background group becomes the sole representative of the panel, in a narrow strip, within a wide border. In inventories this may have caused confusion. The royal set, the first tapestries woven at Mortlake, contained the

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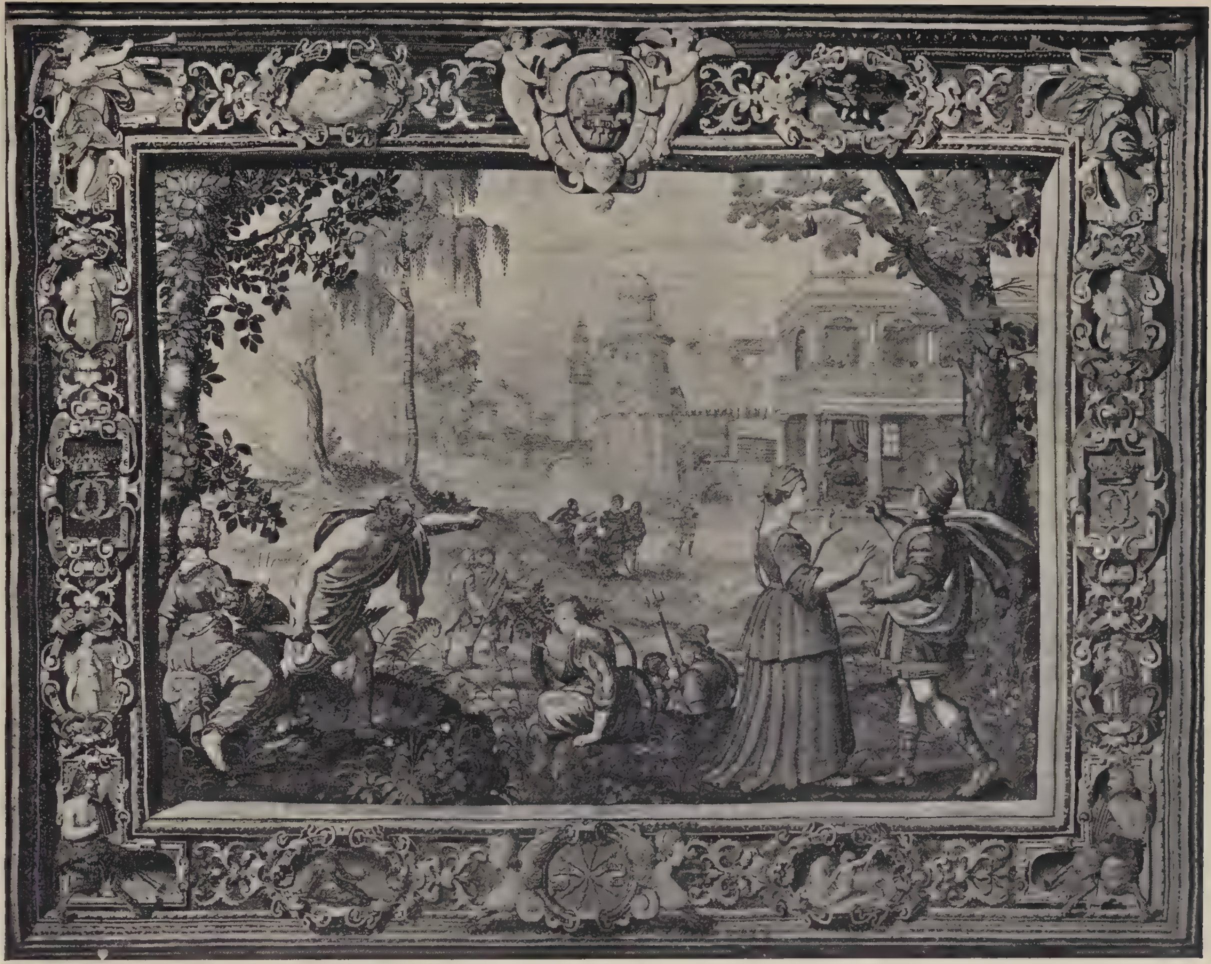
[1] *European Magazine*, October 1786, p. 285.

[2] Lloyd, *State Worthies*, p. 953.

[3] Rymer, *Foedera*, vol. xvii., p. 112.



Vulcan and Venus.

THE VICTORIA AND ALBERT MUSEUM

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device of Charles I. as Prince of Wales, the interlaced C's crowned, cartouches with crossed sceptres, and the motto, "*Sceptra Favent* [sic] *Artes*," figures of gods, cupids, and flowers. There are still panels of the series in St. James's Palace; one, of Apollo denouncing the amour of Mars and Venus to the gods, has found a home in the Victoria and Albert Museum; another, showing Vulcan complaining to Neptune, was the property of the late Colonel Mulliner; while the hanging, Vulcan imploring Jupiter, the property of Mrs. A. Von Zedlitz, has been lent to the Metropolitan Museum, New York.

A series woven for the Duke of Buckingham, and bearing his arms, passed through strange adventures, and is now in the Crown collection of Sweden. It had come into the collection of Cardinal Mazarin, and later belonged to Louis XIV., who presented it to Charles Gustavus, King of Sweden, in 1657. It illustrates:—The Three Graces, Apollo watching Mars and Venus, Apollo denouncing the amour of Mars and Venus to the gods, Vulcan discovering the intrigue, Vulcan at the forge, Vulcan imploring Jupiter, Vulcan spreading the net, the assembly of the gods to see the amour, and the complaint of Vulcan to Neptune.

There are many existing Mortlake tapestries of the story in England and abroad. The remains of a series bearing the inserted arms of Charles-Auguste Goyon de Gace de Matignon, Marshal of France, commander of the naval expedition fitted out by Louis XIV. in 1708 to land the Old Pretender at Leith, has been lent to the Metropolitan Museum, New York, by Mr. Philip Hiss. The three hangings are reputed to have been a present from the Stuart to the Marshal.[1]

Tapestries of the *Acts of the Apostles* are also numerous. A series of four hangings in elaborate borders, having the royal arms of England in the top border, is probably part of the first set woven for Charles I., and is traditionally believed to have been taken to France by James II. of England and presented by him to Louis XIV. as a graceful appreciation of the hospitality accorded to his family by the French monarch. They are now in the national collection of France. Another royal panel, representing the Blinding of Elymas the Sorcerer, with the same borders but without arms, has been lent by the King to the Victoria and Albert Museum.

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[1] George Leland Hunter, *Tapestries, their Origin, History, and Renaissance*, 1912, pp. 123, 126, 127.

Sets having different borders are hung in Ford Abbey, Dorset; Boughton House, Northants (two sets, one having a unique border as far as present knowledge goes); Chatsworth House, and other mansions. One peculiar feature of the Mortlake sets is the presence of an eleventh cartoon—the Death of Sapphira—evidently composed of Raphaelesque figures taken from the original compositions.

The direct statement of facts so urgently set forth in Sir Francis Crane's letter to the King was not without effect. In the year 1624, Secretary Conway recommended a proposition for settling the manufacture of tapestry at Mortlake to the Chancellor of the Exchequer,[1] and on January 12, 1625, a warrant was issued to pay Sir Francis Crane the sum of £2000 to be employed in buying in £1000 per annum of pensions or other gifts made by the King and not yet payable, for the ease of his Majesty's charge of £1000 a year toward the maintenance of Sir Francis' tapestry manufactures.[2]

On March 27, 1625, King James died, and was succeeded by Charles I. who, as Prince of Wales, had already done so much to foster the manufacture. Under the new monarch Crane was accorded more satisfactory terms, and a curious document preserved in Rymer's *Foedera*, vol. xviii., p. 66, while giving these conditions, throws light on the extent to which the new King was indebted to the director, and explains the dire straits to which Sir Francis had been reduced when he put the question of the continuance of the manufactory before King James. It runs as follows: "Francisco Crane militi A.D. 1625. For three suits of gold tapestry, for our use, we stand indebted to Sir Francis Crane for 6000*l*. Granted to him an annuity of 1000*l*. To Sir Francis Crane also allowed more 2000*l*. yearly for the better maintenance

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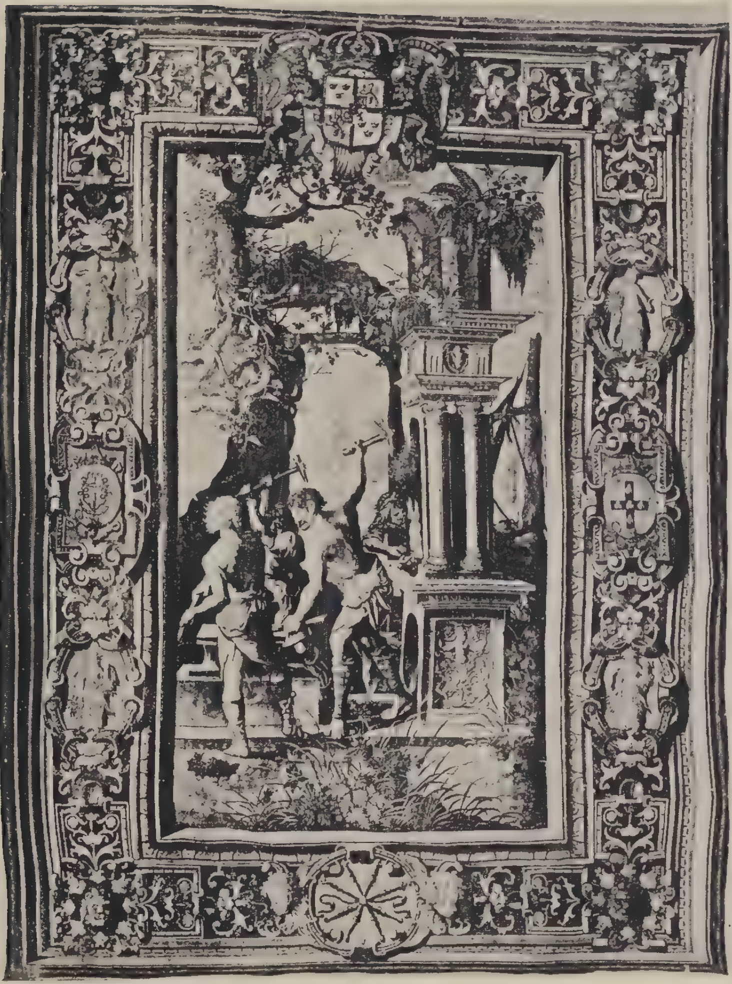
[1] *Calendar of State Papers, James I., Domestic Series*, vol. 1623–5, p. 364.

[2] Ibid. p. 445.



Vulcan and Venus—the Forge of Vulcan.

THE ROYAL COLLECTION OF SWEDEN.

From Dr. Böttiger's *Svenska Statens samling af Välda Tapeter.*

of the said works of tapestries for ten years to come." The question of the continuance of the manufactory had been put before the King in these terms: "Means to settle the tapestries in England, it may be done by the means herein stated. If the King shall like of this course he will, by the laying out of £2000 only, gain £1000 a year in tapestries for his wardrobe, and will besides settle the noblest manufactory that any King of England hath brought in these many hundred years. The example may likewise prove of very great advantage to the Commonwealth, by showing men a better way of charity than that of hospitalls, which only provides for the poor, but this, that there may be no poor at all, and that none shall live but with some advantage to the country wherein they dwell."[1]

The next ten years formed the golden period in the history of the Mortlake manufactory. There was no rival; the Gobelins were not yet thought of, and the Parisian workshops lacked the combination which was essential to successfully compete with an organisation like that of Mortlake. The designs of the English workshop were the best in use at the period, Raphael's *Acts of the Apostles*, the *History of Vulcan and Venus*, the *Twelve Months*, the *Four Seasons*, the *History of Hero and Leander* (Clein), *Diana and Callisto*, the *Horses* (Clein), etc. Rubens supplied the weavers with the *Story of Achilles* in six tapestries, while Vandyke designed borders for the Raphael cartoons, and adapted portraits of *Sir Francis Crane* and *himself* for cartoons. His great series representing the *Election of the King*, the *Institution of the Order of the Garter*, the *Procession of the Knights*, and other royal motives, was never carried out. The drawings alone would have cost 300,000 crowns, while the area of the tapestries would have been double that of the *Acts of the Apostles*, by Raphael. The cost was prohibitive even to Charles I. A small sketch of the *Procession of the Knights* has survived. Clein was official designer and draughtsman to the manufactory.

One of his early successes was the series of *Hero and*

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[1] *Calendar of State Papers, Domestic Series*, vol. 1649–50, addenda 1625–6, p. 179.

Leander, illustrating six episodes framed in very fine borders. The richest existing specimens belong to the royal collection of Sweden, and are woven in gold, silver, and silk, besides fine English wool. There are still five of the original set of six, which formed a marriage present to King Charles Gustavus of Sweden from Count John Axelstierna in 1656. There is a good specimen in the Victoria and Albert Museum which was formerly the property of Lord Newton at Lyme; another is in the Bowes Museum; and some still hang in the mansions for which they were woven.

Under so liberal a patron of the fine arts as Charles I. money was literally showered on the manufactory, and it had been established long enough to yield handsome profits to the promoter. The King was heavily indebted to him, and gave as security vast estates under mortgage. This is shown in a contract between the King and Sir Francis for conveyance to the latter of the manors of Grafton, Hartwell, Aldrington *alias* Alderton, Blisworth, Stoke Bruerne, Shitlanger, Aston *alias* Ashton, Greens-norton, Pottersbury, and Moorend, co. Northampton, as a security for £7500 by him to be advanced for the King's service.[1]

Sir Francis signed an agreement with the King in February 1628 for the sale of lands at Grafton in the county of Northampton, by which the manor was assured to him as a security for £7500 advanced to the King, with a proposal for the establishment of the manufacture of tapestry within the manor house of Grafton, and the bringing up within the same of a constant succession of two boys as apprentices to be instructed in that art.[2] The following year found Sir Francis further enriched by the gift of Stoke Bruere or Bruerne Park in Nottingham, where he built a country house from plans he received from Italy. It consisted of two wings connected with the body by corridors, and was spacious enough to entertain and lodge the King and Court.[3] Crane shared with Frances, Duchess of Richmond, a grant by letters patent to issue such farthing tokens as should be in use in England and Ireland. In 1630 they petition Council that, as they are bound to re-change the same, and some persons have counterfeited great quantities of them, they pray the lords to direct their letters into Durham for apprehension of divers offenders, and to signify the course they think fit to be taken with these and other similar offenders.[1] The prosperity of Sir Francis was at its height. The King visited the Mortlake manufactory on March 28, 1629.[2] The projected manufactory at Grafton did not come to anything, and a warrant to repay to Sir Francis the sum of £5000 with interest at the rate of 8 per cent., paid by him for the purchase of £200 a year in fee farm of lands within the honour of Grafton, upon an agreement which could not be made good, was issued on July 5, 1631.[3] In February 1634, Sir Francis gave an account of the securities he held for two sums of £7500 and £5000 advanced by him to the King. For the former sum he held possession of Grafton, and for the interest received the rents[4]; but about 1635 he offered to relinquish his bargain on repayment of the money advanced and interest.[5] Regarding the occupancy of Grafton, Sir Robert Osborne addressed a dignified rebuke to the King: "The honour of Grafton has been mortgaged by his Majesty to Sir Francis Crane for £7600. It is the bravest and best seat in the kingdom, a seat for a prince and not a subject. For the good of his Majesty's children I hope he will redeem the mortgage. The forfeiture is taken, and all his Majesty's tenants pay their rents to Sir Francis Crane. I hope his Majesty will provide for his children as others do whom he has advanced. There is a general enclosing and converting arable land into pasture which is the cause of great dearth in the kingdom, whereof there may be great benefit raised to the King, and great good to his poor subjects."[6] Sir Francis denied the forfeiture and even receiving the rents, but his health was failing.[7] In

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[1] *Calendar of State Papers, Charles I.*, vol. 1627–8, p. 585.

[2] Ibid. vol. 1629–31, p. 442.

[3] Walpole, *Anecdotes of Painting*, ed. 1888, vol. ii., p. 237.

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[1] *Calendar of State Papers, Charles I.*, vol. 1628–9, p. 424.

[2] Ibid. p. 507.

[3] Ibid. vol. 1631–3, p. 110.

[4] Ibid. vol. 1633–4, p. 474.

[5] Ibid. vol. 1635–6, p. 25.

[6] Ibid. *Domestic Series*, vol. 1635–6, p. 25.

[7] Ibid. vol. 1636, p. 307.

March 1636 he went to Paris to undergo an operation, and died in the following June.[1]

There is little doubt that the prosperity of Sir Francis Crane excited a good deal of envy. An attempt to overthrow him was made about 1630, and was unsuccessful; but the documents relating to it are of extraordinary interest, and apparently trustworthy in their statements and deductions. About 1630, Dru Burton presented a petition to the King setting forth that his Majesty had been greatly overcharged for the plain set of tapestries of *Vulcan*, and in other arrangements connected with the manufacture of tapestry. The petition, which was entitled the "Discovery," was referred to the Secretaries of State, but no report had been made upon it. For presenting the document the petitioner was dismissed from the office of Auditor-General by Sir Francis Crane, whereby he lost £50 a year and the reward of fifteen years' service. He prayed for an examination of the Discovery, and if the same were found beneficial to the King, that petitioner may someways find the King's favour.[2] The documents relating to this matter are in the Public Record Office, and comprise the petition desiring a re-investigation of the Discovery; the Discovery that the patentee had made a profit of £12,255 on four copies of the tapestry of *Vulcan and Venus* sold to the King, besides his own gain on other copies; an account of the cost of manufacture of the first set of *Vulcan and Venus*, with the price paid by the King; a similar account with reference to the four sets sold to the King; an account of the amount overpaid after allowing interest at 8 per cent.; the Discovery with illustrative accounts on one sheet so as to be seen at one view; copy of the Discovery and other document; unsigned certificate of the official to whom the Discovery had been referred to for examination generally confirmatory of the accuracy of its statements, and a copy of the same. The Discovery runs thus:

"To the King's Ma^{ie}—

"A discoverie of the great gaine made by the manufacture of the Tapistrie. It may please your Ma^{ie}. The first suits of tapistrie of the storie of *Vulcan and Venus*, which is the foundation of all the good Tapistries made in England. Wherein there were but 16 ounces of gold, the whole suit consisting of 9 pieces containing 479 ells 1 stick ⅝ Flemish (the materials, workmanship and allother charges being included) cost the undertaker by just account 905*l.* 8*s.* 1½*d.* which comes to 37*s.* 10*d.* the Flemish ell or thereabouts, and will bee made good by particulars beyond contradiction, was sold to y^{r} Mā beeing Prince for 2000*l.* as containing 500 ells fl. at 4*l.* the elle, the most part of the moñie beeing inprested before the work was finished, whereby was clearly gained to the undertaker of that manufacture 1094*l.* 11*s.* 10½*d.*"

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[1] *Calendar of State Papers, Charles I., Domestic Series*, vol. 1635–6, p. 25.

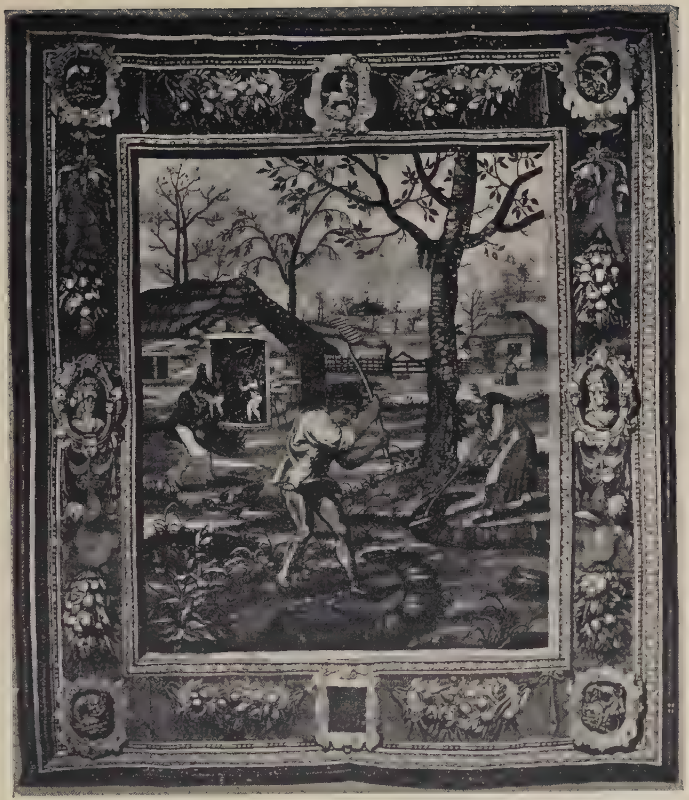
[2] Ibid. vol. 1628–9, p. 441.

Marginal note against above paragraph. [" The accompt of 905*l.* 8*s.* 1½*d.* was made by Burton according to Philip de Maecht's books and instructions being M$^{r.}$ and Director of the Tapistrs. The 2000*l.* was payed by M$^{r.}$ Cunningham upon three privie seales dated 15 Jan. 1620—500*l.* 17 May 1621—500*l.* 17 *March* 1621—1000*l.* = 2000*l.*"]

" There were since made and delivered, as by y^{r} Ma^{ties} ltres patnts of the 10th of May 1625 may appeare, three suits of gold tapistries (which cañot well bee other then the former storie of *Vulcan*, and were sold at 6*l.* the ell for 9000*l.* (though the patnt expresseth neither storie nor price nor how they were disposed of). For 3000*l.* whereof the undertaker was satisfied by 500*l.* imprested to him the 10th Decb. 1623 and 2500*l.* by making 5 Serjeants at Law, And for the 1000*l.* remaining yo^{r} Ma^{tie} granted him an annuitie of 1000*l.* ꝑ annum for 10 yeares. If that 6000*l.* and reasonable consideration for the forbearance were not before payd which annuitie for that Tearme will more than satisfie the 6000*l.* and Vse upon Vse for the forbearance at 8 ꝑ cent. ꝑ annum by 1661*l.* 7*s.* 8*d.*"

Marginal note against above paragraph. [" The 500*l.* was impressed by privy seal of the 10th of Decem. 1623. Upon the suit of the months made for y^{r} Ma^{tie} but delivered to my lord the D. of Buckingham, and so discompted to y^{r} Ma^{tie} as supposet."]

"Which three suits could not cost more in proportion than the former (the gold only excepted) for the workmanship admitted of small difference, and the silke and yarne were then as cheap or cheaper bought with readie moñie than at the first. And if there bee allowed 4 ounces of gold to every flemish ell (which is 4 times as much as was thought convenient at the first) and is as much as there is silke in an ell, and may be discerned at eye to bee losse. The price of the ell which still keepes but one dimension cannot come to above 30*s.* ꝑ medium for there may bee more store of gold in the borders, to give luster to the worke, yet the storie within the borders hath not so much, and where there is most gold there needs bee less silke and worstead, So that by this computation of the charge thereof, which is conceived to bee made very large, there is clearely gained by the 3 last suites 4500*l.* and 1661*l.* 7*s.* 8*d.* more if the annuitie bee payd for the full terme. To which if 1094*l.* 11*s.* 10½*d.* the cleare gaine of the first suite be added there hath and will bee gotten by the 4 suites delivered before the Patnt 7252*l.* odd moñie. Whereby it appeares that the manufacture beeing so profitable needed no support. Notwithstanding by the same Patent y^{r} Ma^{tie} hath granted 1000*l.* a yeare for 10 years by way of contribution to uphold the worke. And if any tapistrie have been sold to y^{r} Ma^{tie} at the same rate since the Patent there is so much the more gained by them; and if there have beene none, the undertaker by the gaines and support mony hath cleared by the tapistries before mentioned this Christmasse 1629—12255*l.*, besides what hath beene gotten by sundrie suites before and since made, and solde here and others exported and 5000*l.* which he shall receive by 1000*l.* a yeare hereafter. So that the gaine of that manufacture may be thought to have exceeded any other in the kingdome and that with little or no adventure or hazard, and if it have no more examiñion or comptrolling put upon it then it hath had hetherto may grow to be exhorbitant especially if any great Workes (such as that of the *Apostles*) bee to bee made. But



The Months.

From *The Furniture of Windsor Castle*, by Francis Guy Laking, M.V.O., F.S.A.

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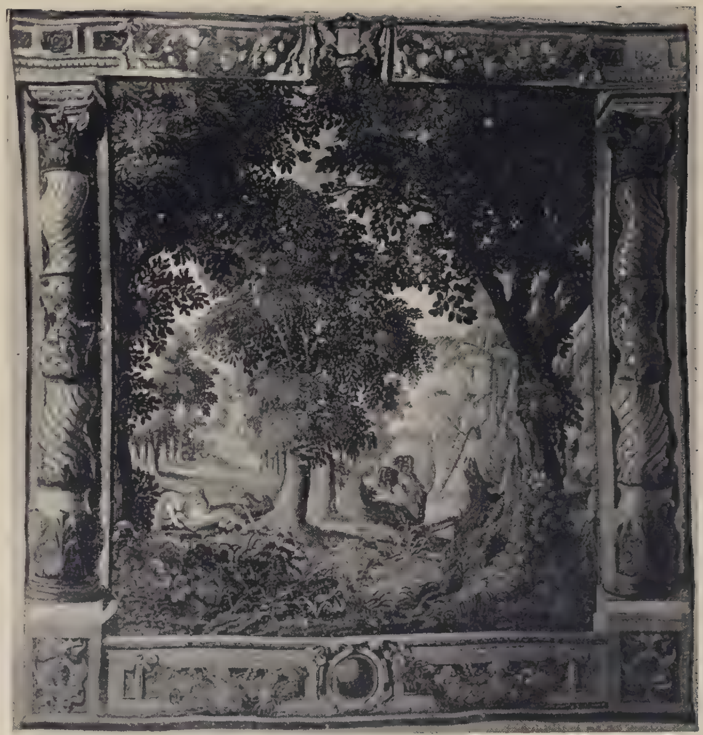

Landscape.

From Dr. Böttiger's *Svenska Statens samling af Välda Tapeter.*

THE ROYAL COLLECTION OF SWEDEN.

if some sworne officer, that understandes those workes be appointed by y^{r} Ma^{tie} (as is usual in such undertakings wherein your Ma^{tie} hath interest) to keepe bookes of comptrolling withe the undertaker and Mr. Workeman of the Tapestries, of all the tapissers wages, materials, charges, and payments, which concern the tapistries made for y^{r} Ma^{tie} and of the true measure of the same then should your Ma^{tie} pay no more for them than they truly coste, and the undertaker rest satisfied with 1000*l.* a yeare gained by yo^{r} Princely gift and contribũon, which with that which hath beene and may bee gained by the Tapistries sold to others may be thought sufficient.

"Besides by that course if at any time hereafter yo^{r} Ma^{tie} shall bee pleased to take the manufactũre into yo^{r} hands yo^{r} Ma^{tie} may with 1600*l.* a yeare or thereabouts quarterly impested and punctually payd, have such a suit of Tapistrie made for it as hath stood yo^{r} Ma^{tie} in 3000*l.* the rather in regard y^{r} Ma^{tie} hath given 1000*l.* a good while since for the building and furnishing of a house for the making of Tapistries." [Marginal note.—"In April 1627."]

"All which premisis being grounded upon experience and reason, noways intended to the overthrow or impayring of the manufacture, but to the discovery of the disadvantages yo^{r} Ma^{tie} hath received by some passages in the managing of it and tending to yo^{r} Ma^{ties} benefit and preservation of yo^{r} treasure (which ought to bee the dutie and care of every true and loyall subject) are (under hope of yo^{r} Ma^{ties} gracious favour and acceptance) presented to yo^{r} Ma^{ties} Who in yo^{r} princely wisdome are best able to judge of them, by

"Y^{r} Ma^{ties} most humble servant, DRU BURTON."[1]

The most interesting document is the account of working-expenses for the first set of *Vulcan and Venus*, as it gives the names of the chief workmen and their speciality in weaving, the rate of payment for the facework, landscape work, etc., with the amount of different materials used and their prices. The monogram, P.D.M., found on various tapestries of

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[1] *State Papers, Charles I., Domestic Series*, 1629–31, vol. clxxx., No. 38.

Mortlake manufacture, is the initials of Philip de Maecht, the overseer and director of the tapissiers. The document is given in full :—

The first suite of Tapistrye of the *Storye of Vulcan and Venus* contayning 9 pieces was begun the 16 of September 1620 and ended the 5 of June 1622. The whole tyme of the making thereof being one yeare and 266 dayes.

Stock = $\frac{1}{16}$ ell.

The 9 pieces contayning 479 ells 1⅝ stocks cost for the com̃on worke at 17*s*. the ell . . .	407*l*.	5*s*.	1½*d*.	905*l*. 8*s*. 1½*d*. wch is about 37*s*. 10*d*. the Flemish ell.
The double worke therein being 45 ells 3 stocks ½ at 17*s*. the ell cost	38	8	9	
The Nakeds made by Peter de Craight being 11 ells 13 stocks ⅛ at 2*s*. 6*d*. the stock cost . .	23	13	–	
The Faceworke being 7 ells 8 stocks ¾ made by Louis Vermoulen at 4*s*. the stock cost . .	24	3	–	
The stone heads in the border contayning 6 ells ¼ at 2*s*. 6*d*. the stock cost	12	10	–	
Landskype 1 ell at 3*s*. 6*d*. the stock cost . .	2	16	–	
Allowance to the Tapissiers for expedicon . .	2	5	–	
Silke in every ell 4 ounces in the whole 120*l*. at 33*s*. the pound weight	198	–	–	
Yarne in every ell 7 ounces in ye whole 207*l*. 10 oz. at 6s. the pound	62	17	9	
Warpe in every ell 7 ounces in the whole 209*l*. 10 oz. at 3s. the pound	31	7	–	
Gold in the piece of Apollo and for the letters 16 oz. at 6*s*. the ounce	4	16	–	
Allowance to Philip de Maecht the overseer Director Tapissiers 4*s*. out of every ell for the com̃on worke and 4*s*. the elle for the faceworke being together 486 ells 10 stocks ⅜ . .	97	6	6	
So that the whole suite stood ye undertaker in				2000*l*.
The whole suite was sold to yo^{r} Ma^{tie} being prince for . .				2000*l*. 0*s*. 0*d*.
Did cost as by the particulars aforesayd appeareth but . .				905 8 1½
So there was clearely gained to the undertaker[1] . . .				1094 11 10½

The death of Sir Francis Crane was a heavy blow to the prosperity of Mortlake. He was succeeded by his brother, Captain Richard Crane, Gentleman of the Privy Council. The statement of affairs on the death of Sir Francis shows that the King owed him the sum of £2872, a warrant having been issued on March 9, 1636, to pay him that sum on account of the following three pieces of tapestry ; one of the history of *Hero and Leander*, containing 284 Flemish ells at £6 the ell, £1704 ; one of *St. Paul and Elymas the sorcerer*, containing

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[1] *State Papers, Charles I., Domestic Series*, 1629–31, vol. clxxx., No. 39.

83 ells at £8 the ell, £664; and one of *Diana and Calisto*, containing 63 ells at £8 the ell, £504.[1] The money was not paid until June 1637.

Captain Richard Crane was not successful in his directorship, and soon got into difficulties with his workmen. He owed them £545 3*s*. 8*d*., and, being unable to obtain satisfaction from him, they boldly petitioned the King, representing that the above sum was due to them from Captain Crane, and that they had received nothing for the last nine months. The last payment had been only £200, and the sums received from his Majesty had been employed in purchasing materials. There were then 140 persons in connection with the works. The petition is described as that of "The poor men of Mortlake."[2]

Captain Crane found the business not to his liking, and sold the manufactory to the King, who paid him the sum of £5811 10*s*. 6*d*., of which £2872 represented the value of tapestries unpaid for at the death of Sir Francis Crane; the remainder of the sum was for various other pieces purchased from Richard Crane, with pieces in the process of manufacture and materials. The account is valuable inasmuch as it gives the titles and prices of tapestries woven at Mortlake about 1637, the warrant for payment being dated June 7, 1637. The items are as follows:—A set of tapestry called the *Horses*, £1204; two pieces on the looms with a tawny border, £269 13*s*. 6*d*.; three other pieces on the looms, £380 10*s*. 4*d*.; two pieces more of the same set, which are finished, £334; and sundry silks and yarns, £362 13*s*. 4*d*.[3]

The manufactory was now under new management: it was a royal manufactory, being known as the "King's Works." The King entered into a contract with the five principal weavers.

The weavers undertook to make 600 ells of arras and tapestry yearly, and these were to be of good stuff, viz. 150 ells to be of the best stuff, 200 ells of the 2-foot square at the rate of £3 5*s*. 6*d*. the ell, and 250 of the 3-foot at £2 12*s*. 6*d*. the ell. Besides this, the contractors consented to take apprentices, either their own children or hospital boys, that is, foundlings. On his part the King agreed to give an annual subsidy of £2000 on the works, allowing Francis Clein at the same time £250 a year, on the understanding that out of the sum he was to provide a painter-assistant.[1]

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[1] *Calendar of State Papers, Charles I., Domestic Series*, 1635–6, vol. cccxl.

[2] Ibid. vol. 1636–7, p. 278.

[3] Ibid. vol. 1637, p. 197.

Sir James Palmer was appointed Governor of the works, and the manufactory was fairly productive under his management. In January 1638, Philip, Earl of Pembroke and Montgomery, Lord Chamberlain, bought a set of hangings of the *Story of St. Paul*, containing 306½ Flemish ells, for £804 11*s*. 3*d*., which was applied to pay expenses of the manufactory.[2] A warrant was issued on December 3, 1639, to sell to the Earl Holland five pieces of hangings of the *Story of the Apostles*, being of the second sort, for £886 17*s*. 6*d*., the price his Majesty allowed for the same, the amount to be employed in the manufacture of other sets, the purchase of patterns, and necessary repairs to the manufactory.[3] In 1641 one of the workmen named Nicholas Mortlet received the sum of £85 to purchase cartoons of a *History of Dido and Æneas*, and went to Holland for that purpose.[4]

England had now entered upon troublous times, the all-absorbing topic was the strife between the King and the Parliament, and in 1642 the storm broke out. In that year the unfurling of the royal standard at Nottingham gave the signal for the Civil War. The straits to which King Charles found himself reduced precluded his giving any assistance to the manufactory at Mortlake, now a Crown property, and the pay of the workmen was greatly in arrears. In 1643 the King owed them £3937, and, as the war had bereft them of patrons in England, they decided to export their products. On April 17, 1643, they petition the King for leave to send some of their tapestries to Holland free of duty and that some

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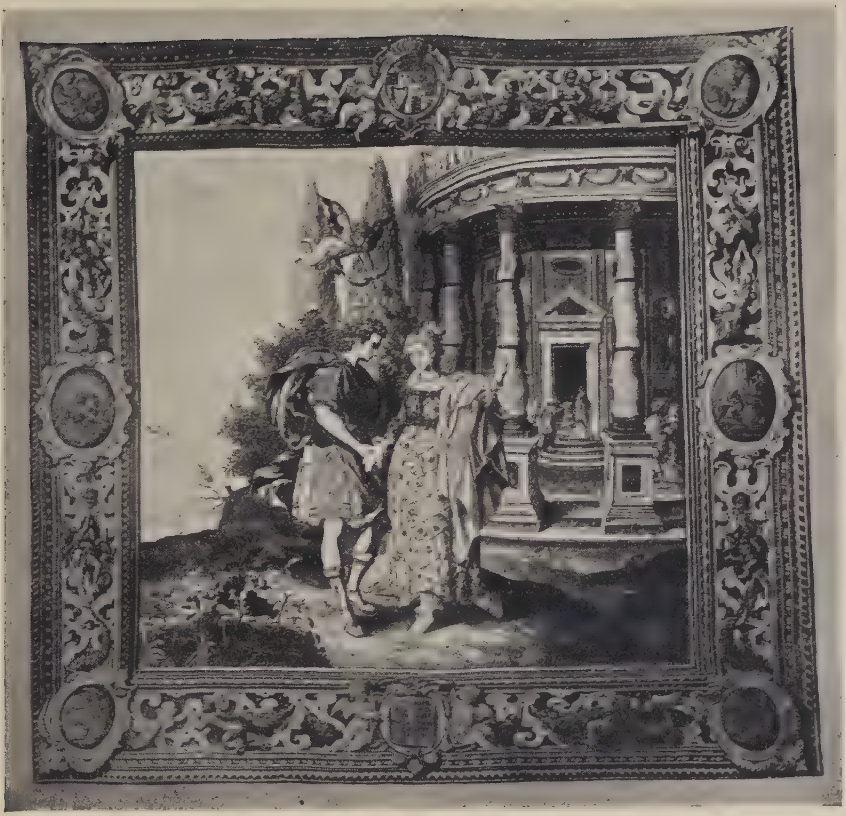
[1] *State Papers, Charles I., Domestic Series*, vol. ccclii.; and Anderson, *A Short Account of the Tapestry Works at Mortlake.*

[2] *Calendar of State Papers, Charles I., Domestic Series*, vol. 1637–8, p. 173.

[3] Ibid. vol. 1639–40, p. 143.

[4] Anderson, *A Short Account of the Tapestry Works at Mortlake*, p. 13.



Hero and Leander.

THE ROYAL COLLECTION OF SWEDEN.

From Dr. Böttiger's *Svenska Statens samling af Välda Tapeter.*

means may be taken whereby they may receive payment of the £3937 due to them by his Majesty. They point out that they are in great distress, many of them being ready to starve for hunger.[1] The Prince of Orange ordered a set of tapestries in 1645, but, as the weavers could not get a deposit or loan for necessary expenses, the commission was abandoned. They were more successful with another from the congregation of the Dutch Church, Austin Friars, London, who better understood their situation. The subject the weavers suggested was the *Acts of the Apostles*, but the Church authorities preferred a series of the *Hunters' Chase*. The contract shows that the leading weavers of Mortlake at that time were John and Philip Hollenberche, Philip Vanden Steen, and Charles Gotens. A letter gives the names of other weavers in addition, viz. Joris Vanden Base, Berard Van Oflake, Peter Schrijuer, John Benood, John Ophalfens, Jos de Boe, William Benood, Charles de Puetter, Peter Inghels, Paul Vanden Steen, William Gotens, John Rousset, Stephen de May and David de Maecht.[2] Thus the manufactory contrived to exist through the years of civil war; one of its products, a set of the *Acts of the Apostles*, bears the inscription: "J. (?F) Clein fec: anno 1646."[3]

Contrary to popular impressions of the character of the Roundheads, the Government of the Commonwealth made many attempts to revive the industry at Mortlake. The Parliamentary Survey of 1651 sets out the extent of the premises, their value, etc., which were to be kept from sale and employed in working tapestry. The designs for making tapestry found at Mortlake at this time were, *Vulcan and Venus*, *Diana*, *Abraham and Hagar*, the *Apostles*, *Leander Alexander*, *Horses*, and *Children*.

The Council of State under the Commonwealth ordered an inquiry into the state of things in the manufactory at Mortlake. Edward Carter, the Surveyor of Works, was directed to examine the house where the tapestry was made and to make an estimate of the cost of repairing the building so as to keep it from ruin and be fit for habitation and the use of the work, taking all care meanwhile that the State be not put to greater charge than is necessary.[1] His report was evidently satisfactory, and he received orders to proceed with the necessary repairs of the house with all speed, in order that the workmen may not be hindered with their work. The committee, consisting of Col. Stapley, Col. Dixwell and Mr. Hay, examined and passed the account, which reached £746 1*s*. 11*d*., but included repairs at " James' House," Tower wharf, Barge-houses at Lambeth, Greenwich House, and Hampton Court, as well as Mortlake.[2] It was paid on July 8, 1652. The committee was augmented later by three new members—the Lord General, Mr. Strickland and Mr. Challoner.

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[1] Historical Manuscripts Commission, *Report* v., p. 81—*Calendar of Papers in the House of Lords*.

[2] *Ecclesiae Londino-Batavae archivum*.

[3] Eugène Müntz, *A History of Tapestry*, quoting Fiorillo, *Geschichte des zeichnenden Künste*, vol. v., p. 339.

The manufactory was put under the charge of Sir Gilbert Pickering, with John Hollenberche (Holliburie) as chief workman. A new design was chosen in 1653. On August 29 of that year the Council of State ordered that the *Triumph of Caesar* at Hampton Court be sent to Sir Gilbert Pickering, in order that he may make copies to use as cartoons for tapestries.[3]

On September 19, in the same year, protection from impress (it was the time of the Dutch War) is given to John Philips, as he had been maimed in the service, and belonged to the tapestry-works at Mortlake, which it is added " is a manufacture to be encouraged."[4] The Dutch War had yielded prisoners; some of whom appear to have been tapestry-weavers, for the Council made an order on September 28, 1653, to the effect that of four of these prisoners one chosen by Sir Gilbert Pickering, Governor of the Mortlake manufactory, be delivered to him, and the other three to the keepers of the tapestry-house at Mortlake, on the understanding that the prisoners shall not escape to their own country.[5]

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[1] *Calendar of State Papers, Commonwealth, Domestic Series*, 1649–50, p. 149.

[2] Ibid. vol. 1651–2, pp. 316, 608.

[3] Ibid. vol. 1653–4, p. 111.

[4] Ibid. p. 436.

[5] Ibid. vol. 1653–4, p. 171.

Francis Clein appears to have filled the office of artist-director or adviser at the Mortlake works in the Commonwealth period, and a matter affecting designs was referred to him. Philip Hollenberche and some of the workmen proposed the execution of a design by the former, and petitioned the Council for permission on May 26, 1657. The Council referred the matter to Mr. Clein, giving him the option of beginning the weaving of the *Story of Abraham* by Hollenberche, or the *Triumphs of Julius Caesar* by Mantegna, or both, if his Highness (Cromwell) shall so direct, after Mr. Clein had been spoken to thereon. The charge was not to exceed £150, and the design was only to be used as his Highness should appoint.[1] Great interest was taken in these designs by the authorities, and the £150 agreed on was exceeded without a protest. On August 14, 1657, £20 was advanced; on November 19, £20 more; on December 10, 1657, £20 is paid to Mr. Clein on account, for the designs, and on June 22, 1658, the order was given to advise £30 in addition to three sums of £20 to be added to the £150 ordered on May 26, 1657. On October 19, 1658, £40 in addition is paid to Carter, Surveyor of Works, and the tapestry workmen at Mortlake.[2] In that year Clein died. The two designs were executed, and a copy of *Caesar's Triumphs* was woven in the reign of Charles II.

The manufactory was undergoing further repairs in 1657, and a committee consisting of Messrs. Jones, Strickland, Skippon, Sydenham, Desborough, and Lille were appointed to consult with the Surveyor of Works regarding the repairs.[3] The wages of the workmen were in arrears; and on December 31, 1657, Richard Sydenham, Rice Vaughan, and Thomas Evershed, were appointed to examine the papers and petitions of those who had warrants from the trustees (of the sale of the late King's effects) which were yet unpaid, and to distribute £315 13*s*. 6*d*. among the neediest, and having special regard to the arrears due to the Mortlake men.[4] The proportion of the sum paid to the weavers was £72 12*s.* 8*d.*[1] So the arrears under the Commonwealth compare favourably with those (£3937) due to them by the King in 1643. The end of the Commonwealth Government was hastening, and after the death of the Lord Protector there is little record of importance in connection with the manufactory.

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[1] *Calendar of State Papers, Commonwealth, Domestic Series*, vol. 1656–7, p. 385.

[2] Ibid. vol. 1657–8, pp. 171, 557; vol. 1658–9, p. 158.

[3] Ibid. vol. 1657–8, p. 109.

[4] Ibid. p. 240.

The prosperity of Mortlake declined in the reign of Charles II., and the history of the manufactory under the restored monarchy is somewhat fragmentary. On October 12, 1661, Sir Sackville Crow made a proposal to the King for the manufacture of tapestry at Mortlake. He pointed out the encouragement given by the last two Kings to tapestry manufacture in England, its decay owing to there being no purchasers of the richer sorts, whilst the commoner were imported from France and the Low Counties, and requested a consideration of his plan for restoration of the trade. The proposal was submitted to the Council for Trade, who issued a report on the scheme, showing the advantages of encouraging the manufacture of tapestry in England, where the materials are already found, instead of importing them ; that it should be vested first in a company under the King's control, but in due time thrown open to all who choose to join the company ; and that the import of foreign tapestry should be discouraged by imposition of heavy duties, and by appointment of an office of supervisor to search and seal all tapestries.[2]

The King wrote to Sir Henry Finch, Solicitor-General, on February 18, 1662, to the effect that the Trade Commissioners had signified their opinion on the petition and propositions of Sir Sackville Crow, referred to them on October 12 last, touching the encouragement of arras and tapestry work. He gave orders to the Solicitor-General to prepare a Bill for Parliament, empowering him (the King) to settle the trade as a corporation in the hands of such persons and with such restrictions as he pleases.[3]

The Bill was followed by a grant to Sir Sackville Crow of Langharne, Caermarthenshire, and of the government of the tapestry works at Mortlake in Surrey, formerly built by Sir Francis Crane. He was also granted a warrant to search out all paintings and drafts for hangings belonging to the late King, and furnished with means to repair decayed buildings, looms, etc. With the appointment there was a grant of £1000 per annum towards the support of the works. The rent was nominal, being but 5*s*. per annum. The Court painter, Verrio, was engaged to supply designs to the manufactory.

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[1] *Calendar of State Papers, Commonwealth, Domestic Series,* vol. 1657–8, p. 287.

[2] *Calendar of State Papers, Charles II., Domestic Series,* vol. 1661–2, pp. 110–11.

[3] Ibid. p. 277.

The new project was not a success. In 1667 Sir Sackville Crow placed his resignation in the King's hands. One of his letters dated 1670 states in reference to Mortlake: "Finding that busines without his Majestie's encouradgement rather a burden than a bennifitt to mee to keepe itt upp to that perfection I found and made itt, I long since returnd and layed itt att his Majestie's feete without the least advantage by itt to myselfe, onely out of a jealousy and care that soe excellent an ornament to the nation might not suffer under my handes."[1] His brother Sir Richard Crow had a claim on the manufactory.

Early in 1667 a statement was issued to the effect that John Ashburnham had obtained the King's consent for Sir Sackville Crow to resign the work-house for tapestry at Mortlake which with the utensils was to be granted to the Earl of Craven and others, who would work it at their own expense, without the former allowance of £1000 a year, and support the manufacture, which was almost dissolving, running the risk of the imperfection in the King's title to the land.[2]

The new contractors appear in a document dated March 20, 1667—a warrant for a grant to William, Earl of Craven, William Ashburnham, cofferer, and Thomas Povey. It included all houses, lands, implements for tapestry, etc., in Mortlake, Surrey, used for making tapestry by the late Sir Francis and Sir Richard Crane, late in possession of Sir

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[1] Historical Manuscripts Commission, *Belvoir Manuscripts*.

[2] *Calendar of State Papers, Charles II., Domestic Series*, vol. 1666–7, p. 46.

Sackville Crow, Bart., on a rental of 5*s.*; and orders the heirs of Sir Richard Crow to surrender and convey the same free of all claims and demands. The document is endorsed with a note from Sir Philip Warwick to the Attorney-General, that, the King's title being weak, and this grant made for setting up a manufacture, the Lord Treasurer is not dissatisfied with it.[1]

On April 22 the warrant was issued: "Warrant for a grant to W^m^ Earl of Craven, W^m^ Ashburnham, cofferer, and Thos. Povey, of all those houses and buildings in Mortlake, Surrey, here-to-fore used by Sir Francis Crane for making tapestry, on a rent of 5*s.*, to be conveyed to them also by Sir Richard Crow, who pretends a right thereto, on proviso of their being employed only for the making of tapestry; the grant to include all looms, utensils, or materials for tapestry now in the said premises." On August 25 of the same year a warrant was sent to the master or workmen at Mortlake to deliver to Henry Brouncker (afterwards Viscount Brouncker) all the designs, looms, and movable utensils there found, for making tapestry, as the King's free gift.[2]

About this time the control of the works at Mortlake passed into the hands of Lady Harvey, who apparently exercised it until her death shortly before the closing down of the industry in 1703, notwithstanding outward changes in ownerships. Wife of Daniel Harvey, daughter of Edward, second Lord Montagu of Boughton, and sister of Ralph Montagu, afterwards Earl and Duke of Montagu, she was a woman of bold and enterprising spirit, with widely spread and powerful political connections. Her relation, Sir Gilbert Pickering, controlled the Mortlake works under the Commonwealth. Her brother, Ralph Montagu, purchased the office of Master of the Great Wardrobe, in which worked a number of arras makers, from the Earl of Sandwich, and about 1674 he took over the whole estate and interests in the houses and materials at Mortlake from the

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[1] *Calendar of State Papers, Charles II., Domestic Series*, p. 597.

[2] Ibid. p. 417.

Earl of Sunderland and Lord Brouncker, becoming master of the industries.

In 1669, Lady Harvey, by the hands of her agent, Harry Baker, sold to the King two suites of Mortlake hangings, one being of five tapestries representing the *Triumphs of Julius Caesar* (after Mantegna), 137½ ells Flemish, at £4 per ell, or £550 in all; the other, also of five pieces, was of the *Acts of the Apostles*, 143¾ ells Flemish, at £1 15*s*. per ell; in all, £251 11*s*. 3*d*.[1] Harry Baker again sold to the Crown in 1673 five tapestries. These were woven with the "Story of the boyes," or *Children Playing*—86⅓ Flemish ells, at £4 per ell; in all, £345 6*s*. 8*d*.[2]

The establishment was in Lady Harvey's possession in whole or part, as is attested in a letter written to her aunt, the Countess of Rutland, by Sir Sackville Crow, who in 1670 writes from the debtors' prison, or the Fleet. The letters explain the subject, and convey a great deal of useful information about tapestry-making in England at the period:—

> 1670, May 3. Haveing had little liberty of late, or incouradgement indeed to looke out of my uncouth cell, butt att an expense that my present condition cannot well support, since my last, when I was returneing to itt, I have not had the oppertunity to see my disconsolate wife and family. Butte upon the King's returne from his recreations att Newmarkett, the Lord Keeper favouring me with writts for three or four dayes—in order to my sollicitation att Court, of which I grow weary, if not in despaire—my wife tells me of your resolution by Mrs. Farwell, touching those hangings I by my last accompted to your Honour of, and your desire of others. Wherein if that manufacture had beene under my charge I should sooner have returned that duty I owe all your Honour's commandes, butt Madam, as I first acquainted you, finding that business without his Majestie's encouradgement rather a burden than a bennifitt to mee to keepe itt up in that perfection I found and made itt, I long since returnd and layed itt at his Majesties feete without the least advantage by itt to myselfe, onely out of a jealousy and care that soe excellent an ornament to the nation might not suffer under my handes. In order to the preservation whereof, it is as I formerly advertised now in your niece's, the Lady Harvie's handes, who doubtless will give a better account. Butt, doubting your Honour might not have a cleere correspondence with her, as I formerly did, I have treated with the chiefe mann under her, in an unknown name, as for a neare freind butt as in my last, I cannot draw the price lower than before, att which rate, I believe the Lady Harvey may gett 5*s*. per stick, att the most if soe much, which I presume to know as well as her Ladyship, or her workeman that made them. Courser than theese—the silk sleize and not Naples, which will soone grow rough, gather

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[1] *The Lord Chamberlain's Books*, 2/434, No. of a/c 170.

[2] Ibid. 2/435, No. of a/c 223.

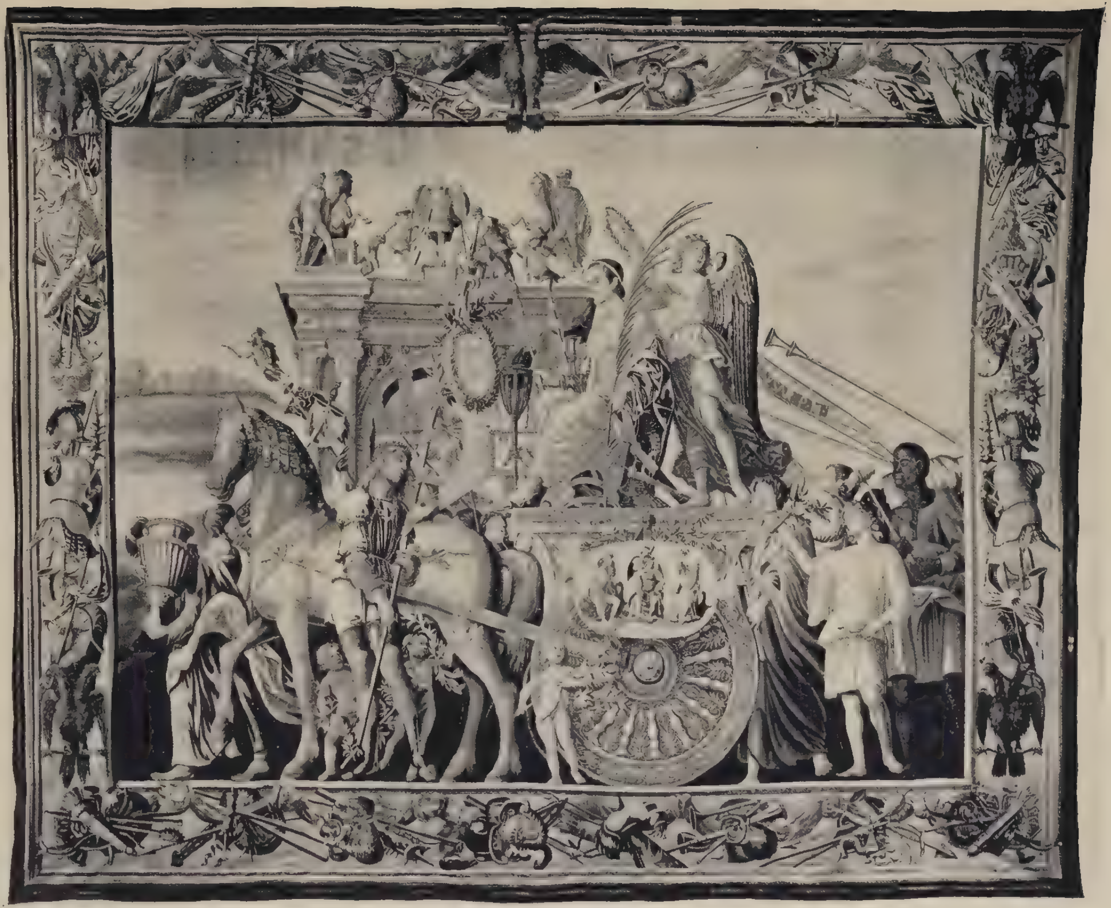
dust and sullie, of as fine warpe, but beeing ill woven will shrink and pucker—your Honour may be served with from Flanders, att 18*s*. per stick or under, that, for a time, will looke better to the eye, but theire ordinary designes for the most part beeing deformed and mishapen, the faces and nakeds painted, with a whiles use will soone loose theire luster. Besides those hangings I wrott your Honour off, I doe not finde they have any ready made, seldome makeing any but when bespoken, soe that the loomes being engaged, if you should desire any from Mortlake it would be neare a yeare before you could be served: and give me leave to be ingennuous with your Honour, that manufacture grows worse daylie, except inspected by one that knowes worke—under that hand it is now governed—I cannot presume of liberty for. . . .

Another letter, dated May 7 of the same year, affords the following extract.

For the better regulation of your election wherein, heareing your Honour hath a sute of the *Apostles* and another of the *Naked Boyes*, I think fitt to account to you that there are but four designes more in England worth the making, viz. *Hero and Leander*, *Vulcan and Venus*, the *Horses*, and *Cesar's Triumphs*. The first of theise, is a very good patterne made by Dr. Clyne, but grown very common of late. The next of *Vulcan and Venus*, by Rivières, an excellent master, and in my opinion a better designe, the *Horses*, also are by Clyne, the figures noble enough, but the rest of the designe not soe excellent. The latter, of *Caesar's Triumphs*, are by the best master, Montagnio [Mantegna,] new drawne of, from the originails, and noe hangings yett made by them, only a sute for the King, the first now on the loomes. Which of themsoever, your Honour falls on, something of each patterne must be left out, and onely the cheefe parte of each designe made proportionable to your measures, which the latter patterne of *Cesars* I doubt withoute spoileing the worke beeing full of figures will hardly bee brought unto. Soe rather recommend one of the other designs, for that of *Cesar's* being full of figures, faces and nakeds wilbe deere and never made for 25*s*. per stick, hardly under 40*s*. Which of them soever your Honour may please to resolve, I should advise, as for my selve, not to covett much silke in them, onely soe much as may serve for the better heightning them and setting of the worke, for silke wil not hold cullor soe well as cruels, and will make the worke the dearer.

From a third letter, dated June 20, 1670.

I shall cause both him at Mortlake, and the other att Lambeth, to attend you with theire patternes, the one with *Hero and Leander*, the latter with *Vulcan and Venus*, two of the best patternes now extant, of which in my judgment I prefer that of *Vulcan* to be the better designe and don by the better painter, but must submit to my Ladies inclination: besides I believe it will come somewhat the cheaper. . . . For whomsoever I doubt you will hardly gett *Hero* made under 25*s*. per ell, to be well done. The other I presume will come for 23*s*. per ell, but give me leave to tell you the stuff is not altogether soe good. In this they cannot deceive me, nor may I my Lady, and truly if it were for my selfe, I had rather give 25*s*. to have them good stuff and well made, then have badd for 20*s*. beeing for so eminent a roome as her Honour designes them. My Lady in hir letter speakes of Poynze, but take it of my creddittt he hath not one good peice of painting or designe by him, besides a deare prateing fellow that knowes not



The Triumph of Julius Cæsar.

BOWHILL HOUSE.

what good worke is. With which of them soever you treate, contract with him not to putt any sleizy silke in the worke, for that will soone grow rough and sully, much sooner than Naples."[1] [The ell mentioned was the Flemish ell.]

The condition of the Mortlake manufactory at this time was not satisfactory. The King, according to Sir Sackville Crow, gave it little or no encouragement, and it had to face the competition of the royal manufactories of Beauvais and Aubusson, while it was unable at this time to achieve anything worthy of comparison with the splendid productions of the Gobelins. The workshops of Brussels were weaving quantities of the same class of hangings as Mortlake. Importation of tapestries from abroad might be forbidden, but it was powerless against the competition of hangings produced by weavers, originally of Mortlake, who had established workshops in London and its environs. The fashion again turned to the purchase of Continental tapestries in spite of the heavy import duty. Tapestry figured in the list of articles of which the importation was prohibited in the English Manufactures Bill of 1673, but the measure was not carried, and further proceedings were stopped by the prorogation of the Houses on February 24, 1673.[2]

The efforts to revive a dying industry were ineffectual, and public interest was so absorbed by the religious and political events of the time that the exigencies of Mortlake received little attention. The manufactory, it appears, was at the time the property of the Earl of Montagu, Master of the Great Wardrobe. Tapestries at Boughton House bear his arms. Of great rarity and interest is a set of four table-covers which used to be in Montagu House, London. In the centre is his *arms as Earl Montagu* of Boughton; in the angles are monograms, the whole framed in a broad border. An original feature is the rose-crowned coronets. In Bowhill House, which also is the property of his descendant, the Duke of Buccleuch, are three tapestries representing the *Triumph of Julius Caesar* (after Mantegna), of Mortlake making.

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[1] Historical Manuscripts Commission, *Belvoir Manuscripts.*

[2] Ibid. *Report* ix., p. 54.

In 1691, he gave up his interest in the Mortlake manufactory to a corporation, " The Tapestry-makers of England " —Thomas Williams, Thomas Neale, Newdigate Owsley, John Smith, Dean Montagu, and others, who had lodged a petition to revive the industry. The Solicitor-General in reporting upon it writes :—" I find that King Charles II., by letters patent, dated October 15, in the nineteenth year of his reign —taking notice that divers houses in Mortlake had been used for making tapestry, to the freehold and inheritance whereof the Crown was entitled ; and that the art of making tapestry in England was first set up at the great charge of his father, King Charles I., and was brought to great perfection, but that of late the looms had been deserted, whereby many of his subjects lost their employment, and the kingdom of losing the growth and perfection of the said art—granted to the Earl of Sunderland and Henry Brouncker, Esq. [afterwards Viscount Brouncker], and their heirs, the said houses, rendering to the Crown the yearly rent of 5*s*. And did also grant to them all the goods, utensils, looms and designs, used or prepared for making tapestry. There is also a *proviso* in the letters patent, that if the making of tapestry was not set up in some of the said houses, within a year after they should be in possession, the grant should be void.

" The making of tapestry was set up in the said houses, immediately after the patentees had possession thereof, and has been continued ever since ; but the effectual carrying-on of so great an undertaking, requiring very great sums of money, for want thereof, the art has not been improved to such perfection, nor such quantity of tapestry made, as was expected by King Charles I. and King Charles II.

" The petitioners are willing to attempt the effectual setting up of this manufacture by a joint stock, and have agreed to advance very considerable sums in the undertaking, and doubt not, as they affirm, to bring the same manufacture to greater perfection than in any other place, if you will be pleased to erect them into a corporation, with power of making bye-laws, and other usual corporate powers, without which they do not think it safe to venture so much money as will be requisite, nor can they otherwise regulate and improve the said manufacture as they propose to do. The Earl of Montagu—to whom the whole estate and interest in the houses and materials was conveyed by the Earl of Sunderland and the late Lord Brouncker about 17 years since—has been pleased to signify to me that he is so far satisfied of the impossibility of making any considerable improvement of this manufacture, unless by a joint undertaking, that for the public good he is willing to assign all his right and interest to the petitioners, and such others as shall be joined with them, in case you shall be pleased to incorporate them.

"It seems to me that if by erecting such a corporation, and giving it such franchises as shall best conduce to the said project, the said art might be improved and enlarged to such a degree as the petitioners hope it may, the project deserves your favour, being a means to settle a very considerable manufacture in your kingdom, which would cause a great consumption of wool, and employ great numbers of your poorer sort of subjects, and I do not see there is any objection in the point of law, to the corporation." The matter was referred to the Solicitor-General to prepare the heads of such clauses and powers as he should think proper.[1]

The corporation of "Tapestry-makers of England" did not accomplish its aim, and the end of the Mortlake manufactory could not be staved off: the weaving practically came to an end with the century. In 1701, Daniel Harvey petitioned to be relieved of the *proviso* that tapestry-weaving be carried on in the houses at Mortlake. The Surveyor-General reports to the Lord High Treasurer that he went to Mortlake in order to give a true state of the Tapestry-House there. The buildings were very old and ruinous, consisting of two piles built of brick, one fronting the way leading from Barnes to Mortlake, and the other extending from that way towards the Thames; wherein were two work-houses, one with twelve looms and the other four, over which were garrets and an old chapel. The ground floors were small apartments for labourers in the manufactory, within which was a courtyard, and a tenement therein, which the master workman inhabited, which was standing thereon before the work-house was built by King Charles I.

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[1] *Calendar of State Papers, William and Mary, Domestic Series*, vol. 1690–1, p. 513.

There were several patterns remaining, painted on paper, but many of them old and scarce fit for use. The Parliamentary Survey of 1651 sets out the premises, their value, etc., which were to be kept and employed in working tapestry. The same surveyors mention a brick tenement, with a garden on the south side, built at the same King's charge for the use of the limners, which should belong to the work. There was a grant of 19 Charles II. to Robert, Earl of Sunderland, and Henry Brouncker, Esq., of the premises, etc. He did not find the premises had been converted to any use contrary to the first design. The commodity did not vend as formerly, and so there had been but little work of late years. The document is minuted :—" March 10, 1702. Send a copy of this report to Sir John Temple, and desire to know what he would have done in this matter."[1]

A similar paper, dated January 11, 1702–1703, gives a little more detail. "The Grantees [the Earl of Sunderland and Henry Brouncker, Esq.] assigned over the premises to Ralph Montagu, Esq., whose sister, the Lady Harvey (by his consent, as I am informed), held possession thereof till her death lately, and I am told was at considerable charge to preserve the said manufactory."[2]

The long connection of the Montagu and Harvey families with Mortlake only ended with the works. On March 19, Sir Edward Northey reported to the Queen on the petition of Daniel Harvey, Esq., as to certain messuages at Mortlake, granted by King Charles II. to be employed in tapestry manufacture. His opinion was that it would not be to the Queen's prejudice or that of her people, if her Majesty released to the petitioner the *proviso* and condition for employing the houses for tapestry-making, and that her Majesty might lawfully release the same. The report is minuted :—" April 9,

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[1] *Calendar of Treasury Papers*, 1702–7, p. 102.

[2] *Treasury Papers*, vol. lxxxiv.

1703. Prepare a warrant for a patent to release the condicion. Warrant drawn."[1] Such was the end of the manufactory at Mortlake.

The activity of the Mortlake workers in the first half of the seventeenth century was intense, and an enormous quantity of hangings was made. The designs in the first stages of the manufactory were sixteenth-century ones. To recapitulate—the subjects during the Jacobean period were :—

The history of *Vulcan and Venus*, 9 panels. The original royal set is now in St. James's Palace, the Victoria and Albert Museum, the possession of Mrs. Zeidlitz, and the late Mulliner collection.

The *Twelve Months*, 12 panels. Three are in Windsor Castle and others are in the royal collection.

The *Acts of the Apostles*, 8 panels. The royal set is now in the Garde Mobilier, Paris, and in the royal collection. Others are at Boughton House, Haddon Hall, Hackfield House, Ford Abbey, and in other country mansions.

These were woven many times during the reign of Charles I., when the list of subjects was considerably increased, and our present one is far from complete.

Francis Clein, official designer to the establishment, furnished :—

Hero and Leander, 6 panels. The finest series is in the royal collection, Stockholm, but there are good specimens in the Victoria and Albert Museum, the Bowes Museum, and in country seats.

The *Five Senses*, 5 panels. A set is still in Haddon Hall. A royal series, with the arms of England, is specified in the inventory of Cardinal Mazarin in 1653 ;[2] another appears in that of Henrietta Maria, Queen of Charles I., in Coulombes, in 1671.[3] A set was sold to Mr. Boulton on December 22, 1652, while two pieces from Oatlands, "made by Sir Francis Crane," were priced at £270.[4]

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[1] *Calendar of Treasury Papers*, 1702–7, p. 129.

[2] J. Deville, *Dictionnaire du Tapissier*, p. 361.

[3] A. de M., *Nouvelles archives de l'Art français*, deuxième série, vol. i., 1879, p. 114.

[4] *Bibl. Harl.*, 4898.

Cardinal Mazarin's set was described as:—The *Five Senses*.—Five hangings in wool and silk, with grotesques in a blue background; each piece contains in the centre a blue medallion representing one of the said senses surrounded by a golden-coloured border, with terminals, medallions, cartouches and shells. At the top in the middle of the border is a shield with the arms of England. That of Queen Henrietta was woven with gold. In the series at Haddon Hall, which bears the monograms of Sir Francis Crane and Philip de Maecht, the scenes are as follows: "Hearing"—a woman singing, her musical instrument laid aside, and near her is a stag. The medallions in the border have subjects taken from fables. In "Hearing" these are the ass in the lion's skin, and the fox and the stork. "Smelling"—a lady smelling flowers, she holds a vase in her left hand. The medallion subjects are the fox and the stork, and the dog and the shadow. "Tasting"—a lady eating fruit, on the left a monkey stealing fruit from a basket: medallions—the fox dining with the stork, and the stork dining with the fox. "Seeing"—a lady with a mirror, behind her is an eagle: medallions—the wolf and the crane, and the dog and the wild boar. "Feeling"—a lady reclining, holding a squirrel: medallions—the fox and the grapes, and the ape and the fox.

The series is about 11 ft. 6 in. high, and the lengths of the different hangings are 9 ft. 3 in., 15 ft., 11 ft. 4 in., 17 ft. 5 in., and 7 ft. 8 in., in the order of subject given above.[1] One of the panels appeared in the Loan Exhibition of Textiles, the Victoria and Albert Museum, 1920.

The *Horses*, 8 panels. A set was sold to Mr. Jackson in 1651.[2] It is probable that Clein was the designer of the tapestry of the *Prodigal Son*, a very fine moonlight and torch-light subject of the dance, with figures in an arbour. It is also known as the *Spanish Wedding*, and is associated with panels of the *Hunts of the Bear*, the *Wolf and the Stag*, framed

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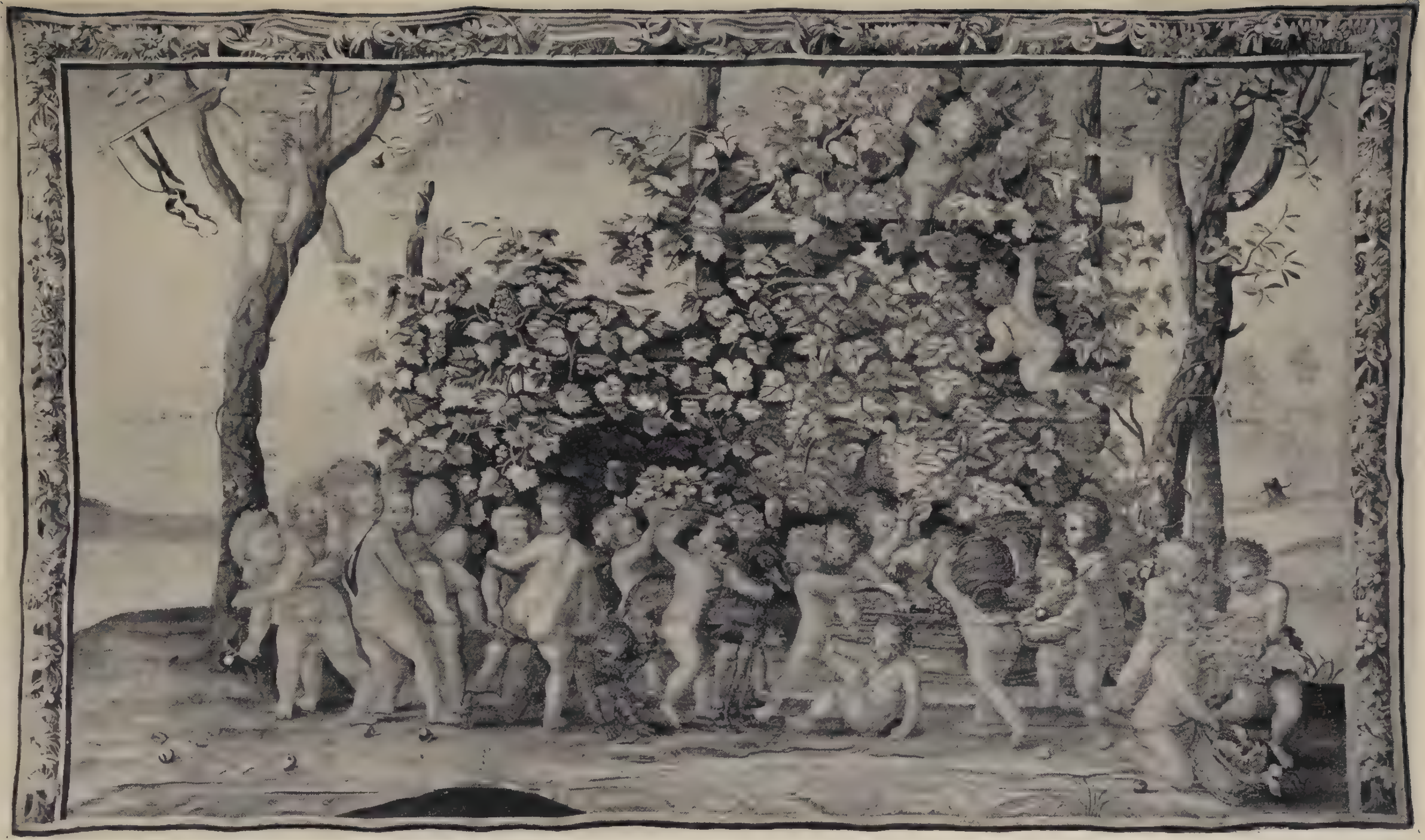
[1] Lady Victoria Manners, *Descriptive Notes of the Tapestry in Haddon Hall*, 1899, pp. 13–16.

[2] *Bibl. Harl.*, 4898.



Children Playing.

BOUGHTON HOUSE.

in the same borders, as at Hardwicke Hall and formerly at Cumberland Lodge. A panel of the *Prodigal Son* was sold at Christie's in March 1923, and brought £525.

Rubens carried out a series of eight designs of the *History of Achilles* for Charles I., but there seems no evidence that they were translated into tapestry at Mortlake. The same may be said of the *Election of the King*, the *Institution of the Order of the Garter*, the *Procession of Knights*, etc., by Vandyke, though he is accredited with the design of the border to the *Acts of the Apostles*, his own portrait and that of *Sir Francis Crane*. A tapestry portrait of the latter, with the collar of the Order of the Garter, was in the possession of Mrs. Markham (*née* Crane).

Other subjects were the *History of Alexander*, the *History of St. Paul*, the *History of Diana*, *Diana and Calisto*, *Aeneas and Dido*, the *Seasons*, the *Supper at Emmaus*, and *Vases of Flowers* in summer-houses, as in Westminster Abbey and the collection of the late Lord Leverhulme.

During the Commonwealth the manufactory used at least two new designs—the *Triumph of Julius Caesar*, after Mantegna, of which there are three panels at Bowhill House, near Selkirk, the property of the Duke of Buccleuch, while formerly there were sets of five panels in the royal collection, and at Burley-on-the-Hill; and the *Story of Abraham*, by Philip Hollenberche, one of the Mortlake weavers.

In 1670 we have Sir Sackville Crow's opinion that there were only five designs in England worth weaving—the *Naked Boys* (*Children Playing*), *Hero and Leander*, *Vulcan and Venus*, the *Horses*, and the *Triumph of Julius Caesar*, and this is supported by the sales of tapestry to the Crown by Lady Harvey. To the last quarter of the century belong some panels of *Hero and Leander* in narrow conventional borders, and others representing *The Months*, panels for screens, coverings for furniture, table-covers of floral design, and cushions. The huge tapestries of the early period went out of fashion in England as in France; smaller hangings of more playful subject, such as *Chinoiseries*, came into vogue.

The Parisian jurors in their report of 1718 judged the tapestries of Mortlake as very good. After commenting on the excellent choice of models taken from Raphael and Giulio Romano (*the Naked Boys*), and noting the even and smooth texture resulting from the employment of the beautiful English wools, they criticise the colouring, which, they said, was not first-rate. The hangings of Mortlake had not the brilliancy of the Gobelins; their general aspect was somewhat dull and muddy, whether it was that they darkened afterwards or were defective in tone from the beginning. The great success of the Mortlake manufactory has, to some extent, thrown other English weaving establishments of the seventeenth century into insignificance, and it is extremely difficult to obtain satisfactory *data* concerning them. The Sheldon manufactory at Barcheston was producing works under the directorship of Francis Hickes, or successors, maybe the hangings in the Museum of York, and competent judges have stated that tapestries of figure work such as the *Seasons* in Hatfield House were produced by the looms of Barcheston. The design of the *Seasons* is certainly English. Records of English workshops get more common towards the end of the century, when the glory of Mortlake had departed. Some years before Mortlake was founded, King James I. had dealings with François Spierincx, the expert weaver of Delft, to whom is due the execution of the set of tapestries representing the *History of the Armada*. In 1607 the list of royal expenses shows a payment to François "Spirieux," merchant-stranger, for three fine pieces of tapestry hangings delivered to the Right Honourable the Earl of Suffolk, Chamberlain, for his Highness' use.[1] The sum paid was £251 10*s*. In 1615 a tapestry containing *the King's arms* was repaired,[2] and in the fourteenth year of his reign the King ordered payment for the great set of the *History of the Armada*, which herein is dealt with as an Elizabethan tapestry.

There are many references to tapestry workshops in England in the seventeenth century; and foreign weavers, apart from those at Mortlake, were settling in the country. One of these, known by the name of Planck, according to Van de Graft, came to England about 1606. Jacques Lyons of Bruges arrived in this country in 1613. The religious troubles had brought refugees to London. There is record of a tapestry-weaver in Worcester early in the century ; only an incidental reference, it is true, but, still, evidence of the existence of a secondary workshop which would otherwise have sunk into oblivion. The story savours more of notoriety than celebrity. The records of the county of Worcester for April 23, 1618, register on that day the recognisances of John Tandie, husbandman, Edward Tandie, husbandman, and George Badger, *arras-worker*, all of Abbotts-Norton, in the county of Worcester, for the appearance of the said John Tandie and Annis, his wife, and for their keeping the peace towards Gillian Fryer.[1] Here, then, is evidence of the existence of an arras-worker of English name in provincial England, whose name has been preserved by mere accident. In 1630, Emmanuel Van Quickelberghe, a weaver born in Oudenarde, emigrated here, and is supposed to have been employed at Mortlake.[2]

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[1] Frederick Devon, *Issues of the Exchequer, James I.*, p. 72.

[2] Ibid. p. 178

It is undeniable that during the Civil War many objects of art suffered injury, and even destruction, at the hands of the Roundhead soldiers. The more fanatical members of the army were particularly averse to anything that smacked of " idolatry," and destroyed tapestries, sculptures, etc., that incurred their displeasure. A report on the subject of damages done by the Roundhead soldiery to Canterbury cathedral was sent by Dr. Thomas Paske to the Earl of Holland. He describes the damages in general, and further enlarges : " But as if this were too little to satisfy the fury of some indiscreet zealots (for many did abhor what was done already) they further exercised their malice upon the arras hangings in the choir representing the whole *history of Our Saviour*, and, finding a statue of Christ in the frontispiece of Southgate, they discharged at least forty shots against it, triumphing much when they hit it in the head or face." The hangings were stabbed, ripped, cut, and slashed in many places, especially where the soldiers observed any figure of Christ.[1]

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[1] Historical Manuscripts Commission, *Records of the County of Worcester*, vol. i., p. 297.

[2] Eugène Müntz, *History of Tapestry*, English edition, 1885, p. 238.

Although the fanatical element in the Parliamentary army destroyed much that "savoured of popery," the leaders of that party had reverence for fine work, and were given to using tapestries in furnishing their houses and public buildings. The tapestries representing the *Destruction of the Armada* were, during the reign of Charles I., disposed in the Tower, and no reference was made to them since the payment by King James I. In 1650 the *Story of Eighty-Eight*, as it was styled by the Parliamentarians, was reserved for the use of the State.[2] On the first day of the year 1651 it was ordered that the late Lords' House be used as a place of meeting for the Committee of Parliament, and the Council of State take special care to provide fit hangings for that house, and that the set concerning the *Story of 1588* be reserved for the service of the State and be hung up in the said house. Orders were given for hangings for the inner court of Wards and for fitting the said rooms with all necessaries.[3]

The hangings and carpets that were at Hampton Court when the committee visited it were ordered to be reserved for the use of the Commonwealth; probably a selection was made by the committee. The same procedure was observed at Whitehall: the committee which went to examine the hangings, etc., made choice of such as they thought fit, and reserved some for the Banqueting House. In regard to the pictures by Mantegna at Hampton Court, the *Triumph of Julius Caesar*, the Council ordered in 1650 that before a sale was concluded it be reported what sum was bid.[4] These were afterwards reserved for use in the Mortlake manufactory. A number of similar reservations may be seen in the Sale Catalogue of the Royal Collection of Tapestries, 1649–1653, taken from

[1] Historical Manuscripts Commission, *Report* v., p. 45.

[2] *Calendar of State Papers, Commonwealth, Domestic Series*, vol. 1649–50, p. 117.

[3] Ibid. vol. 1651, p. 1.

[4] Ibid. vol. 1649–50, p. 117.

AN INVENTORY OF THE HOUSEHOLD GOODS, JEWELS, PLATE, ETC., BELONGING TO THE LATE KING. SOLD BY ORDER OF THE COUNCILL OF STATE, FROM YE SEVERALL PLACES AND PALACES.[1]

GOODS IN DENMARK HOUSE

	£	s.	d.
1. Imp. Five peices of Arrass hangings of *King David*, containing in all 331 elles ½ at £3 p ellne Flemish . . . . Sold Mr. Latham and his Company in a Devidend ye 28th Octr., 1651, as Appraised.	994	10	0
2. Three peices of Arrass of *Sampsons*, in all containing 155 elles at 2*s*. p ell . . Sold Mr. King ye 6th of Novr. 1649, for £16.	15	10	0
3. Six peices of *Charles Brandon*, in all containing 365 elles att 15*s*. p elle . . Sold Capt. Geere ye 14th May 1650 for £276 15*s*.	276	15	0
4. Nine peices of Arrass of *Vulcan and Venus*, in all containing 435 elles att £3 p elle . With the L. Product (*sic*.)	1305	00	00

SOMERSETT HOUSE GOODS

	£	s.	d.
5. Eight peices of new Arrass hangings of *King Ezekiah*, in all containing 301 elles ½ att 30*s*. p ell . . . . With the L. Product.	452	05	00
6. Seven peices of fine Tapestry hangings of *Hercules*, in all contg 327 elles att 6*s*. p elle . . . . . . Sold Mr. Boulton ye 7th Novr. 1649 for £119.	109	00	00
7. Eight peices of Tapistrie hangings of Imagerie in *Battles*, in all contg 225 elles, five peices being fresher than the rest att 6*s*. p elle	59	00	00

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[1] Brit. Mus., *Bibl Harl.*, No. 4898.

	£	s.	d.
8. Three peices of *Imagerie* called y^{e} Councill Chamber hangings, in all containing 67 elles ½ at 2*s*. ꝑ ell . . . . These two items were sold Mr. King ye 8th of Nov^{r}. 1649 as Appraised.	06	15	00
12. Six peices of *Vulcan and Venus* y^{e} ground gold and silver, in all containing 205 ells att £4 10*s*. ꝑ elle . . . . Sold Mr. Houghton ye 23rd Oct^{r}. 1651.	924	15	00
13. Six peices more of y^{e} like stuffe and sutable to a suit carryed into Holland cont. 156 elles att £3 10*s*. ꝑ elle . . Sold Capt. Stone etc. in a devidend as Appraised ye 23rd of Oct^{r}. 1651.	546	00	00
361. Twenty peices of very rich hangings, but Papish and most of *Passion*. In all cont^{g} 293 elles ½ at £3 ꝑ elle . . Sold Mr. Deserth and others as Appraised ye 23rd of Oct^{r}. 1651.	880	10	00
362. One large peice of y^{e} *Ascention* cont^{g} 57 elles att £5 ꝑ elle. This peice of Tapestrey was in hast of entring the Appraism^{t} of other hangings mistaken for another peice, and valued at 30*s*. ꝑ elle	285	10	00
363. One suit of hangings of y^{e} *Roman Empires* containing 8 peices, and in all 331 ells at 16*s*. ꝑ ell . . . . . Sold Mr. Bass ye 9th of August, 1653 for £264 16*s*.	264	16	00
364. Two suits of hangings of Wimbledon charge, one whereoff is called the *five senses*, being on a white ground both contain in all 150 elles att £5 ꝑ ell . Sold Mr. Boulton ye 22d Dec^{r}., 1652, for £750.	750	00	00
365. Seven peices of fine Tapestry hangings with large figures upon a white ground, given to ye Queene by S^{r} Henry Vane, cont. in all 198 ells at £2 10*s*. ꝑ elle . Sold Capt. Geere ye 14th of May, 1650, for £495.	495	00	00

		£	s.	d.
368.	One window peice of rich Tapestry with gold in ye same not in charge, containing 16 elles	016	00	00
	Sold Capt. Stone 23rd Octr., 1651, for £16.			
369.	Six peices of *Esdrass* of Mr. Kymersleys Charge, containing in all 148 ells ½ att 2*s*. 6*d*. ꝑ ell	018	11	3
	Sold to Mr. Evans the 3d of Novr., 1649, for £20 10*s*.			

GOODS BROUGHT FROM GREENWICH

		£	s.	d.
413.	Five peices of hangings of *King David* cont. in all 357 elles ½ att £3 ꝑ elle	1072	10	00
	Sold Capt. Stone the 23d Octr., 1651, for £1072 10*s*.			
414.	3 Counterpanes of Tapestry	06	00	00
	Sold Mr. Humphrey 21st Sept., 1653, for £6 10*s*.			

GOODS ATT WIMBLEDON

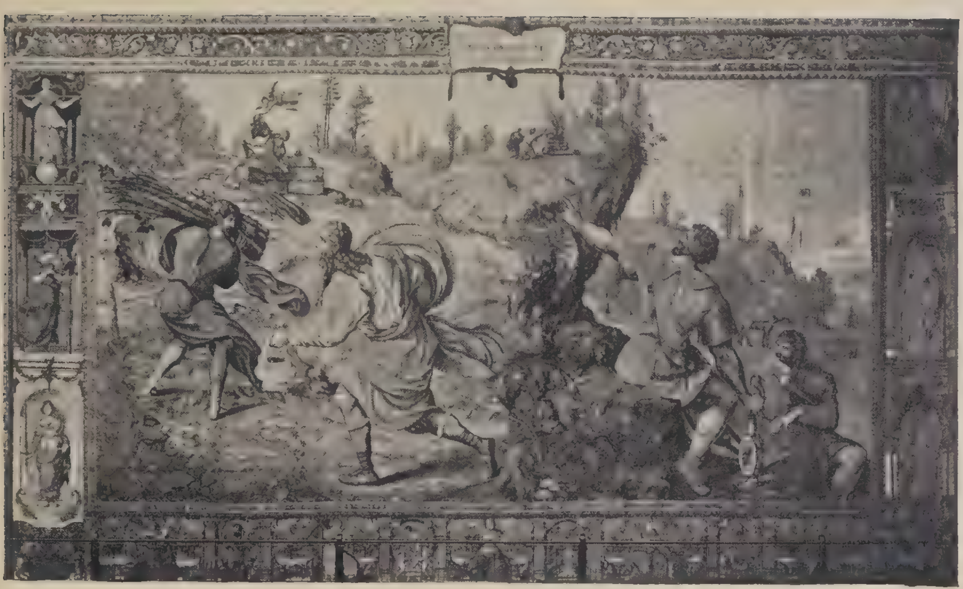
		£	s.	d.
445.	Eight peices of new Tapestry hangins with *Flower potts and pillars*, in all conts 225 elles	90	00	00
	Sold Mr. Houghton ye 8th of Octr., 1651.			

OATELANDS WARDROBE STUFF

		£	s.	d.
150.	Two peices of fine Tapestry hangings for the 5 *Senses* made by Sr Francis Crane	270	00	00
160.	Four peices of Tapestry, containing in all 60 ells at 4*s*. ꝑ elle	12	00	00
161.	1 peice of Tapestry of *Flatt Capps*, containing 18 ells at 5*s*. ꝑ ell	4	10	00
162.	One peice of Tapestry, containing 6 ells at 4*s*. ꝑ ell	001	4	0
163.	Two old window peices of Tapestry	000	10	0
164.	Three peices of *Solomon of Flatt Capps*, cont. 68 ells at 6*s*. ꝑ elle	20	8	0
165.	One old peice of Tapestry, containing 28 ells at 4*s*. ꝑ elle	5	12	0
	160 to 165 (incl.) all sold Mr. Gregory Nortton, in whose custody they were for tenn pounds advance above the Appraisment, ye 7th Dec., 1649.			

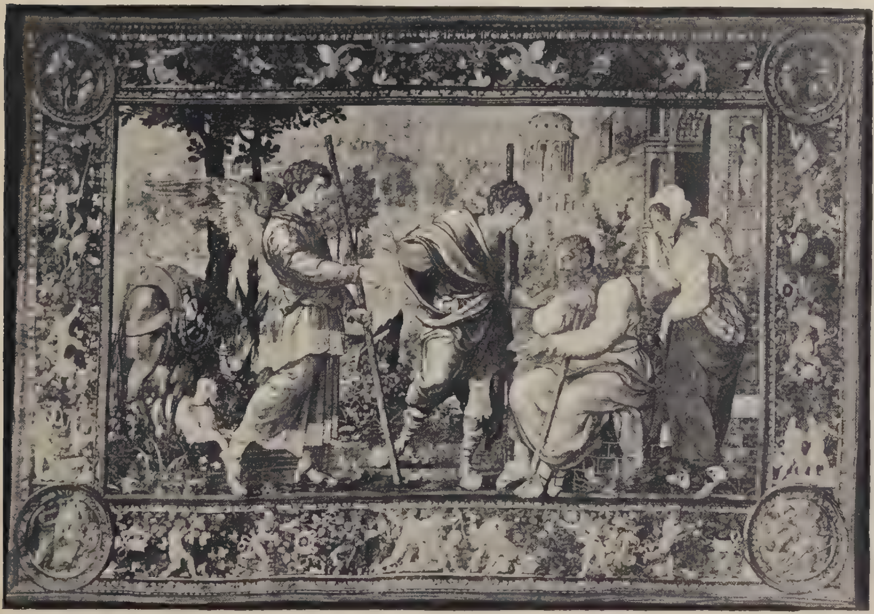
STUFFE VIEWED IN WINDSOR WARDROBE

	£	s.	d.
1. Seven peices of Arrass hangings of the *Seidge of Jerusalem,* in all cont. 581 elles att 10*s*. ꝑ elle	290	10	00
In the Protector's service.			
2. Five peices of Arrass of *Ahasueras and Hester*, cont. 299 elles att 8*s*. ꝑ elle .	119	12	00
Sold Mr. Harrison and others ye 23d Octr., 1651.			
3. Four peices of Arrass of *Charlesmaine,* cont. 264 ells at 5*s*. ꝑ elle . . .	66	2	6
Sold to Mr. Basse and others as appraised for halfe £31 1*s*. 3*d*. 23d Octr., 1651, and the other halfe in his Highness Service.			
4. One peice of old Arrass of ye *Assumption*	7	0	0
Sold Mr. Basse as Appraised ye 23d Octr., 1651.			
5. Twelve peices of Tapestry hanging of *ye Seidge of Troy,* in all containing 916 ells at 8*s*. ꝑ elle	366	8	0
6. Two peices of *David,* whereoff one is of *David and Nathan,* ye other of *David and Solomon,* cont. 120 ells at 10*s*. ꝑ elle	060	0	0
7. Four peices of *David and Abygall,* cont. 286 ells at 5*s*. ꝑ elle	071	10	0
8. Five peices of *Tryumphs,* whereff one is of *Holofernes* and *Judith* cont. in all 330 ells at 10*s*. ꝑ elle	166	10	0
5, 6, 7, 8. In the Service of ye Protector.			
9. Three peices of *vyneyards,* cont. 150 ells at 4*s*. ꝑ elle	030	0	0
10. Four peices of *Passion* 3 ells ½ deepe at 10*s*. ꝑ elle	042	0	0
9 and 10. Sold Mr. Basse as Appraised ye 23d Octr., 1651.			
34. One old Counterpoint of Arrass of *Peace and Concord*	002	0	0
42. One peice of Arrass of *George and ye Dragone*	020	0	0
43. One peice of *Assumption* . . .	012	0	0
32, 42, 43 Sold Mr. Seale as Appraised.			



Abraham's Sacrifice.

HAMPTON COURT PALACE.



The Departure of Tobit.

FORMERLY IN HAMPTON COURT PALACE.

GOODS VIEWED ATT HAMPTON COURT

		£	s.	d.
3.	Tenn peices of Arrass hangings of *Abrahams*, cont. 826 yds. ½ att £10 ℘ yd. .	8260	00	00
4.	Tenn peices of rich Arrass of *Josuah*, 566½ att £6	3399	00	00
5.	Nine peices of Arrass of *Tobias*, 487 £7	3409	00	00
6.	Nine peices of *St. Paule*, 613 att £5 .	3065	00	00
7.	Tenn peices of *Julius Ceaser*, 717 elles att £7 ℘ elle	5019	00	00
	3, 4, 5, 6, 7, Now in ye use of ye Protector.			
8.	One peice of Arrass of *Henry ye 7th coming into England*, 39 yds. at £1 10s. ℘ yd.	508	10	0
9.	One peice of Arrass of ye *Marriage of Prince Arthur and ye Lady Katherine*, 36 yds. at £1 10s. ℘ yd. . . .	054	00	00
10.	Seven peices of the *Passion of Christ*, cont. 126 elles att £2 ℘ elle . .	252	00	00
	8, 9, 10, Sold Mr. Basse ye 23d Octr., 1651.			
11.	One peice of *Christ taken from ye Crosse*	0001	10	0
	Sold Mr. Boulton ye 22d Nov., 1649, for £1 15s.			
12.	One Little peice of *Christ in his Mother's Armes*	001	0	0
	Sold Mr. Boulton Do for £1 2s.			
13.	One square peice of *Christ* . . .	001	0	0
	Sold Mr. Boulton Do for 23s.			
14.	Two square peices of *Assumption* .	030	0	0
	Sold Mr. Basse ye 23d Oct., 1651, for £30.			
15.	One peice of *St. George* . . .	006	0	0
	Sold Mr. Layner ye 21st Jan., 1650, for £7.			
16.	Three peices of ye *fatall Ladyes Dystinye*	042	0	0
	Sold Mr. Boulton 22d Nov., 1649, for £47.			
17.	Eight alias 3 pieces of Arrass hanging of *flower Deluces*, 3 whereoff att . .	018	0	0
	Sold Mr. Boulton Do for £19 10s.			
18.	Six peices of Arrass of *Beatitudes* . .	006	0	0
	Sold Mr. Boulton for £6 15s.			

	£	s.	d.
19. Two peices of hangings old Arrass . Sold Mr. Basse ye 23^{d} Oct^{r}., 1651, for £19.	019	0	0
20. One peice of *Beastes* bearing the *Arms of England* . . . . . . Sold Mr. Boulton ye 22^{d} Nov^{r}., 1649, for £15.	015	0	0
21. Two peices, one with y^{e} *Sunne* in it, and the other with *y^{e} Sunne Beames* in it . Sold Mr. Boulton D^{o} for 25*s*.	001	0	0
22. Two peices of —, w^{t} Borders, *Roses* and *Children* . . . . . . Sold Mr. Boulton D^{o} for £3 5*s*.	003	0	0
23. Three peices with *Boys and trees* . Sold Mr. Boulton for 25*s*.	001	0	0
24. Three peices of very old Arrass of *Kings and Angells* at . . . . . Sold Mr. Boulton ye 22^{d} Nov^{r}., 1649, for £2 5*s*.	002	0	0
25. Three peices of *Tryumphs*, 198 ells at .	099	0	0
26. Eiegth (*sic*) peices of *Old and New Law*, 316 yds. at 10*s*. p yd. . . . 25 and 26. In his Highness' Service.	158	0	0
27. Two peices of *Samuell* . . . Sold Mr. Marriott y^{e} 22^{d} Nov^{r}., 1649, for £8.	007	10	0
28. Three more pieces of y^{e} *Old and New Law*, 165 ells at 6*s*. p elle . . . In his Highness' Service, H. C.	049	10	0
29. One peice of *Sampson* with the Cardinalls Armes . . . . . . In his Highness' Service.	004	16	0
30. Three peices of *y^{e} Seven Sciences*, 198 ells at 2*s*. p elle . . . . . Sold Mr. Boulton ye 22^{d} Nov^{r}., 1649, for £21 6*s*.	019	16	0
31. Eight peices of ye *Passion of Christ* . Sold Mr. Decritz ye 18th Nov^{r}., 1651, for £40 18*s*.	040	18	0
32. Fourty peices of *David* . . . Sold Mr. Marriott ye 22^{d} Nov^{r}., 1649, for £10 12*s*. 6*d*.	010	12	6
33. Six peices of *King David*, in all 192 ells and ½ at 2*s*. p elle . . . . Sold Mr. Humpherys.	019	15	0
34. Four peices of ye *Nine Worthies* . . Sold Mr. Marriott ye 22^{d} Nov^{r}., 1649, for £17 10*s*.	016	10	0

	£	s.	d.
35. One peice of *David and Saul*, with the Cardinalls Armes and *Goliath* in yᵉ Borders	002	5	0
36. Three peices of *Queen Hester* with ye Cardinalls Armes	013	11	0
Sold Mr. Marriott Do. for £14 5*s*. 6*d*.			
37. Four peices of ye *Morrians*, containing 367 ells ½ at 4*s*. p elle	073	10	0
38. Twelve peices of *Pleasance* or *Cupid*, cont. 483 ells at 7*s*. p elle	169	1	0
37 and 38. At H. C. In his Highness Service.			
39. 9 peeces of *Venus and Cupid*, in all cont. 354 ells at 10*s*. p ell	177	0	0
Sold Mr. Kymersley ye 2d Augt., 1653, for £177.			
40. Two peices of *Solomon* at 2*s*. 6*d*. p elle	005	0	0
Sold Mr. Marriott ye 22nd Novr., 1649, for £6.			
41. Three peices of *Solomon*	000	10	0
Sold Mr. Boulton ye 22nd Novr., 1649, for 11*s*.			
42. Six peices of *Hypolite*, now made into 6, with an Antique *Tryumph*, joyned together with two peices of *Theologicall Vertues*, at	017	16	6
At H. C. In his Highness' Service.			
43. Four peices of *Filius Prodigius* with *Roses* and *Perteloses*	043	4	0
Sold Mr. Basse ye 23d Octr., 1651, for £43 4*s*.			
44. One peice more of *Filius Prodigius*	003	0	0
Att H. C. in his Highness' Service.			
45. Six peices of *Meleager* at	082	4	0
Att H. C. In his Highness' Service.			
46. Seven peices of *Ladys, LAmaint*	053	3	6
Sold Mr. Basse ye 23d Octr, 1651, for £53 3*s*. 6*d*.			
47. Seven peices of *Divers Storys*, with ye Lord Sands his Armes in them	002	0	0
48. Eight peices of yᵉ Cardinalls and ye Motto in yᵉ upper Border 49. And one peice more of ye same Stuffe	172	4	0

	£	s.	d.
50. Eight peices more of Certain or *Divers Histories*	007	10	0
51. Nine peices of *Ahassuerus and Hester*	095	5	0
Nos 47 to 51 (incl.)—Att H. C. In his Highness' Service.			
52. Six peices of *Worthy Ladys*	020	2	0
Sold Mr. Boulton ye 22d Novr., 1649, for £23 2*s*.			
53. Tenn peices of Ordinary hangings of *Hawking and Hunting*	007	16	0
Sold Mr. Marriott ye 22d Novr., 1649, for £7 16*s*.			
55. 12 window peices of Tapistry of *Sundry Storys*	041	0	0
56. Two Window peices of *Jacob*	000	10	0
55 and 56 sold Mr. Boulton ye 22d Novr., 1649, 55 for £45 05*s*., 56 for 15*s*.			
57. Nine Window peices of Tapistry of Severall Sorts	004	5	0
Seven sold Mr. Green, Sepr ye 7th, 1652 for £3 6*s*. 6*d*. And two with his Highness.			
58. One Window peice of *Astiages*	000	7	0
Sold Mr. Boulton ye 22d Novr., 1649 for 8*s*.			
71. Four Arrass Carpitts of *Romulous and Rhemus* valued	138	0	0
Sold Capt. Geere ye 19th July, 1650, for £138.			
72. One Carpitt of Tapistry with the Ld Sands and Hungerford Armes	001	0	0
Sold Mr. Boulton ye 22d Novr., 1649, for £1 10*s*.			
181. One Cushion of Arrass	001	0	0
Sold Mr. Boulton ye 22d Novr., 1649, for £1 4*s*.			

THE GOODES AT RICHMOND

	£	s.	d.
1. Tenn peices of Arrass hangings of the *Old and New Law*, containing in all 727 elles at £2 10*s*. ꝑ Elle	1817	10	0
Sold Mr. Grinder ye 23d Octr., 1651, and others as Appraised.			
2. Eight peices of Arrass hangings of *Octavian*, containing in all 273 Elles at 20*s*. ꝑ Elle	273	0	0
Sold Mr. Decrittz Do and others as apraisd.			

	£	s.	d.
3. Two peices of Arras hangings of *Christ setting in Judgment*, containing 146 Ells at 10s. p Ele . . . . Sold Mr. Green ye 1st Feby., 1652, for £73.	073	0	0
4. Three peices of old Arrass hangings, of ye *Croisants* . . . . . Sold Mr. Guinnion ye 17th Jany., 1649, for £5 10s.	005	0	0
5. Four peices of old Arrass hangings of *Truran* . . . . . . Sold Mr. Guinion D° for £3 5s.	003	0	0
6. One old peice *Nabuchadnazer* . . Sold Mr. Pierce ye 21st Janry., 1649 for £1.	001	0	0
7. Four old peices of Arrass hangings . Sold Mr. Guinion ye 17th Jany., 1649 for £4 10s.	004	0	
8. One very old peice of old hangings of the *Transfiguration* . . . . Sold to Mr. Peirce ye 21st Jany., 1649, for £5 10s.	005	0	0
9. One peice of *Vertue and Vice* . . Sold Mr. Guinion ye 17th Jany., 1649, for £5 10s.	005	0	0
10. Two peices of *Bishopps* . . . Sold Mr. Guinion for £3 5s.	003	0	0
11. One very old peice of *Johosphat* . . Sold Mr. Guinion for 20s.	000	15	0
12. Five very old peices of *Nabuchadnazar* . Sold Mr. Peirce ye 21st Janury, 1649, for £3.	003	0	0
12 (*sic*). Seven old peices of Divers Sorts . Sold Mr. Peirce D° for 8 pounds.	008	0	0
34. Seven Counterpanes of Tapistry . . Four sold Mr. Peirce ye 21st Jany., 1649, for £9, three valued at £6 15s. with Mr. Peirce.	015	15	0

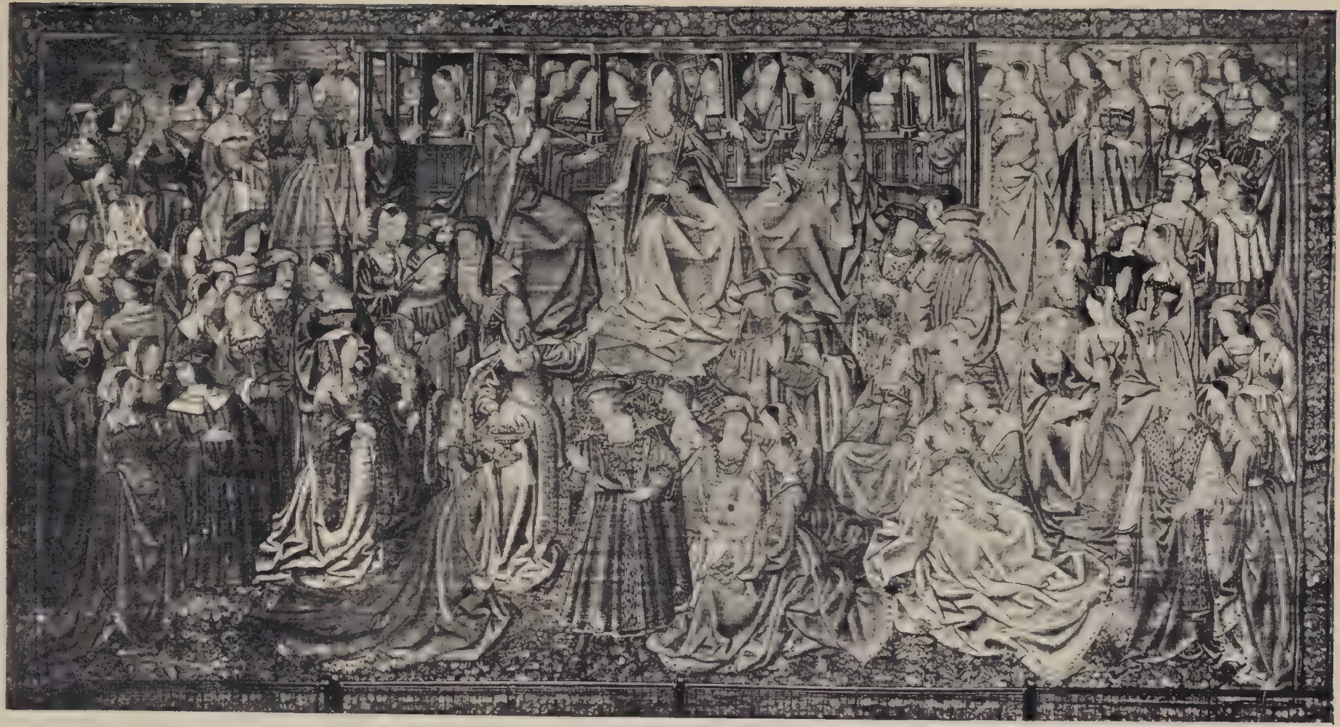
GOODS NOW REMAINING AT SYON HOUSE

	£	s.	d.
1. Seven peices of hangings of *Ahasueras and Hester*, containing in all 185 Ells at 2s. 6*d*. p Elle . . . . . Sold Mr. Guinion ye 17th Jany., 1649, for £23 2s. 6*d*.	023	0	0
3. Five peces of Oatelands Prive Chamber Stufe Cont. 127 Ells ½ at 6s. p Elle . Sold Mr. Hunt D°. and as appraised.	030	5	0

	£	s.	d.
4. One peice of fine Elizeus, cont^{s} 20 Ells .	003	0	0
Sold Mr. Guinion ye 17th Jany., 1649, for £3.			
6. Four small peices of hangings of Theobalds Stuffe, cont. 127 Ells, ½ . .	024	10	0
Sold Mr. Hunt Do (14th May, 1650) for £24 10s.			
10. One peice of Divers Storys . . .	010	0	0
11. One peice of *Alexandra* . . .	004	0	0
10 and 11 sold Mr. Hunt Do as appraised.			
12. Five peices of Greenwich Stuff, being of *Solomon*	095	14	0
Sold Mr. Baker ye 8th Oct ., 1651, as appraised.			
13. Four peices of Greene work . . .	016	7	6
14. One Tapestry Curtaine . . .	001	0	0
15. Five peices of Divers Sorts . . .	046	7	6
16. Three peices of *Alexander* . . .	012	12	0
13 to 16 (incl.) sold Mr. Hunt ye 14th May 1650 as appraised.			
21. Three peices of fine Elizeus and one peice of *Ahasuerus*	008	0	0
Sold Mr. Guinion ye 17th Jany., 1649, for £8.			

Goods att y^{e} Parliam^{t} House

	£	s.	d.
1. Nine peices of hangings of *Pillars and flower potts*, cont^{s} in all 279 Ells at 8s. ꝑ Ell C	111	10	0
3. Five peices of hangings F.B., containing 120 Ells at 4s. ꝑ Elle . . .	024	0	0
4. Three peices of hangings of 64 Ells at 3s. ꝑ Elle F.B.O.C.	009	12	0
Sold Mrs. Elizabeth Smith ye 9th Augt for £9 12s.			
5. Eight peices of hangings, containing 215 Ells at 3s. ꝑ Elle F.B.O.C.. . . .	032	5	0
6. One other peice of hangings with y^{e} Cardinalls Armes, containing 35 Ells at 5s. ꝑ Ell	008	15	0



Romance or Allegory.

HAMPTON COURT PALACE.

ATT HABERDASHERS HALL

		£	s.	d.
16.	Five peices of hangings of ye *Rocks*, cont. 135 Ells at 3*s*. p Elle	020	5	0
17.	Five peices of hangings of *Hanniball* and Strips, cont. in all 120 Ells at 1*s*. p Elle	009 (*sic.*)	0	0
18.	Five peices of *Alexander*, containing 98 Ells at 2*s*. 6*d*. p Elle	012	5	0

ATT SR MASSUMS IN YE CLOYSTERS

		£	s.	d.
20.	Tenn peices of hangings of *Blooms* whereoff 4 containing 105 Ells and the other six containing 155 Ells, in all 260 Ells at 18*d*. p Elle Sold Mr. Bass ye 8th Octr., 1651, for £19 10*s*.	019	10	0
25.	Five peices of *Solomon*, cont. 117 Ells at 2*s*. p Elle Sold Mr. Bass ye 8th Octr., 1651, for £11 14*s*.	011	14	0

ATT MR. OLDINWORTHS

		£	s.	d.
31.	Six peices of *Ladys*, cont. 234 Ells, 8*s*. p Ell	093	12	0
32.	One other peice of Letter Y, containing 48 Ells att 8*s*. p Elle	019	4	0
34.	One Window peice C. R.	000	10	0

IN COLL. LUDLOWS USE

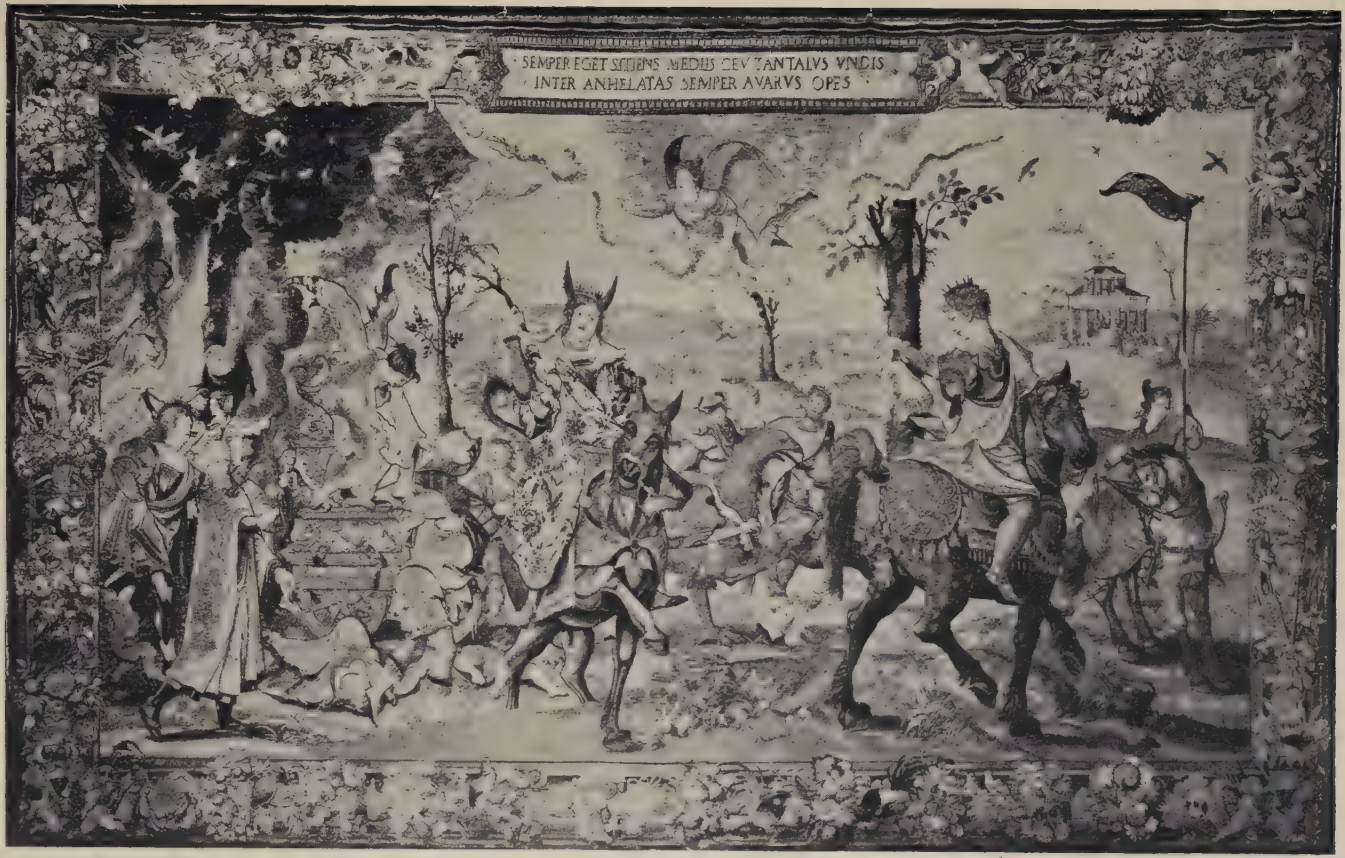
		£	s.	d.
35.	Five peices of *Rockers*, containing 98 Ells at 3*s*. p Elle	013	10	0
37.	Five peices of *Paule*, cont. 120 Ells at 4*s*. p Elle	024	0	0
40.	One peice of *Landskipe*, cont. 14 Ells at 4*s*. p Elle	002	16	0
41.	One Window peice very long	001	0	0
42.	One peice of *Trojanns Warrs*, containing 25 Ells at 4*s*. p Elle	005	0	0

Att Serjeant Bendyes

	£	s.	d.
44. Three peices of *thold and New Law*, containing 180 Ells at 4*s*. ꝑ Elle	079	4	0
45. Two peices of hangings of *Pallas* (*Paris*?) *and hellen*, containing 60 Ells at 4*s*. ꝑ Elle	012	0	0
46. One peice of *Vertue* at 3*s*. ꝑ Elle	005	5	0
51. Three peices of Dover Stuffe, containing 76 Ells and ½ at 2*s*. 6*d*. ꝑ Elle	007	13	0
52. Three peices of *Divers Storys*, containing 86 Ells at 2*s*. ꝑ Elle	008	12	0

In ye Queens Chambers

	£	s.	d.
55. Three peices of *Moses* of Woodstock Stuffe, cont. 189 Ells at 6*s*. ꝑ Elle	056	14	0
25 to 55 (incl.) sold Mr. Harrison ye 23rd Octr., 1650, as appraised.			
56. Three peices of Theoballs Stuffe, cont. 48 Ells at	007	4	0
Sold Mr. Baker ye 1st Feby., 1651, for £7 4*s*. Att ye Council of State.			
57. Three peices of *Complection*, being Tapestry containing 171 Ells at 5*s*. ꝑ Ell	042	15	0
58. One old peice, cont. 28 Ells at 2*s*. ꝑ Elle	002	16	0
60. Four peices of *Romulus and Rhemus*, cont. 221 Ells at 8*s*. ꝑ Ell	088	8	0
63. Two peices of *Hannible* and *Scipio*, cont. 54 Ells at 2*s*. ꝑ Elle	005	8	0
65. Three peices of *David*, cont. 192 Ells at £4 ꝑ Elle	768	0	3
The half of these sold Mr. Bass and others in a Divedend as appraisd with others of ye Same Story ye 19th Decembr., 1651.			
71. One peice of *Tryumphs*, cont. 68 Ells at 3*s*. ꝑ Ell	015	15	0
72. One peice of fine Stuffe, containing 15 Ells at 2*s*. ꝑ Elle	001	10	0
71 and 72 sold Capt. Stone ye 23d Octr., 1651, as Appraised.			


SEMPER EGET SITIENS MEDIIS CEV TANTALVS VNDIS
INTER ANHELATAS SEMPER AVARVS OPES

The Seven Deadly Sins—The Triumph of Avarice.

THE PROPERTY OF F. B. PALMER, ESQ.

IN THE PRINCE LODGINS, OR CHAMBERS

	£	s.	d.
75. Five peices of green work, cont. 174 Ells at 4*s.* ꝑ Ell	034	0	0

STOOLE ROOME

81. Seven peices of ye *Horress*, containing 567 Ells at £3 ꝑ Ell	1701	0	0
Sold Mr. Jackson ye 23d Octr., 1651, for £1701.			

IN YE QUEENS PRIVY LODGINGS

81. Two peices of hangings of *flower potts*, cont. 40 Ells at 10*s.* ꝑ Elle . .	020	0	0
Sold Mr. Baker ye 1st Feby, 1652, for £20.			
82. Eight borders Suteable . . .	010	16	0
87. Six peices of *Alexander*, containing 150 Ells at 2*s.* ꝑ Ell	015	0	0
88. One peice of *Brooke* Stuff containing 12 Ells at 3*s.* ꝑ Elle . . .	001	16	0

ATT MR. FROSTS

92. Four peices of Camden Stuffe, with Armes containing a hundred at 3*s.* ꝑ Elle	015	0	0
Sold Joseph Meacham ye 7th Augt., 1653, for £15.			
94. Two peices of (*sic*) *bloomes*, containing 27 Ells at 18*d.* ꝑ Elle . . .	002	0	0
Sold Mr. Mackham ye 2d Augt., 1653, for Do.			

ATT COLL. PURIFOYS

112. Five peices of Letter P, containing 219 Ells at 5*s.* ꝑ Elle	054	15	0
Sold Mr. Decrittz ye 18th Novr., 1651, for Do.			
118. Five peices of Greenwich Stuffe marked with Letter S, cont. 84 Ells att 3*s.* ꝑ Elle	012	12	0
Sold Mr. Decrittz and others as above			

	£	s.	d.
ATT Sr HENRY MILDMORES			
124. Five peices of *Pillows, and Gallaryes,* with *Venus*, cont. in all 139 Ells ½ with one little peice more suitable, valued at 5*s*. p Ell	034	17	6
127. Two peices of green Work containing 60 Ells at 4*s*. p Elle	012	0	0
128. One peice of green Work of Camden, containing 30 Ells	006	0	0
124, 127, 128. Sold Mr. Decritz and others as above.			
130. One peice of Dover Stuffe, cont. 14 Ells at 2*s*. p Ell	001	8	0
131. Six peices of Coarse Stuffe, containing 161 Ells at 2*s*. p Elle . . .	016	2	0
130, 131, sold Mr. Decritz in a Devidend as above.			
133. Five peices of hangings of *Pillars and Gallerys*, cont. 158 Ells at 6*s*. p Elle .	045	18	0
Sold Mr. Decritz ye 18th Novr., 1651, for £45 18*s*.			
138. Two peices of hangins, containing 114 Ells at 5*s*. p Ell	028	10	0
In Service at W. Hall.			
ATT MR. KNIGHTS			
140. One peice of *Meleager*, containing 52 Ells at 8*s*. p Elle	020	16	0
141. Three peices of Coarse Stuffe, containing 65 Ells at 3*s*. p Elle	009	15	0
143. One peice of *Jacob* of W. P., containing 45 Ells at 6*s*. p Ell	013	10	0
144. One peice of *Solomon* C. R., containing 36 Ells at 2*s*. 6*d*. p Elle . . .	004	10	0
140–144, sold Mr. Decritz in a Devidend as above.			
ATT CAPT MIDDLETONS			
150. Two peices of *Hector* P. of W. P., cont. 104 Ells at 4*s*. p Ell	020	16	0

	£	s.	d.
151. 3 peices of Coarse Stuffe, cont. 75 Ells at 18*d.* p Elle	005	12	6
153. Three peices of W. P., whereoff one is of *Tryumphs* and one of *Aseryath,* and doth containe 117 Ells at 8*s.* p Ell	047	16	0
154. One other peice of *Jacob,* containing 54 Ells at 4*s.* p Elle	010	16	0

150 to 154. Sold Mr. Decrittz ye 18th Novr., 1651, for Do.

IN YE LATE KINGS BED CHAMBER AT WHITE HALL

	£	s.	d.
C160. Six peices of fine Arrass hangings of the *Months,* containing 110 Ells at £2 10*s.* p Elle	525	0	0
165. One peice of ye Cardinalls Armes, containing 18 Ells at 5*s.* p Ell	004	10	0
165 (*sic*). In ye Next Roome five peices of fine Elizeus of C. R., 135 Ells att 5*s.* p Ell	033	15	0

Sold Mr. Keymersley ye 2d of Augt, 1653, for Do.

ATT Sr JAMES HARRINGTONS

	£	s.	d.
176. One peice of *Hector,* containing 18 Ells at 2*s.* p Elle, W. P.	001	16	0
177. Four peices of *Flatt Capps* C. P., containing 140 Ells at 2*s.* p Ell	014	0	0
184. One peice of hangings W. P., containing 42 Ells att 2*s.* p Ell	004	4	0

176–184. Sold Mr. Decrittz ye 18th Novr., 1651, for Do.

ATT THE L. PRESIDENTS

	£	s.	d.
187. One peice of ye *Roote of Jeysey* of Arrass, containing 130 Ells at 16*s.* p Ell	098	16	0

Sold Mr. Decrittz in a Devidend as Above.

	£	s.	d.
188. Two peices of hangings of Richmond, cont. 60 Ells at 4*s*. ꝑ Ell . . .	12	0	0
189. A peice of hangins of O. T. Presence Stuffe, containing 96 Ells at 4*s*. ꝑ Ell	019	4	0
190. One peice of *Solomon*, 70 Ells at 4*s*. ꝑ Ell	15	12 (*sic.*)	0
191. One old peice of Woodstock . .	001	10	0
195. Six peices of *Cupid and Venus* containing 177 Ells att 6*s*. ꝑ Ell O. T. . .	053	2	0
Sold Mr. Keymersley ye 2d Augt., 1653, for Do.			
203. Eight peices of superfine hangings *Landschape*, containing 220 Ells at 12*s*. ꝑ Ell	132	0	0
210. A Tapestry Counterpane . . .	002	0	0
Sold ye Widd. Agar ye 14th Novr., 1650, for Do.			
214. Two peices of hangings wt ye Cardinalls Armes, containing thirty-three Ells at 8 shills. ꝑ Ell	no price.		
218. Five peices of hangings of *Titus and Vespasian*, containing 111 Ells at 8*s*. ꝑ Ell	049	8	0
223. Six peices of Tapistry hangings of *Rockers*, containing 121 Ells at 3*s*. ꝑ Ell	018	3	0
Sold Mr. Decrittz and others as Above.			
224. Three peices of fine Tapistry, containing 70 Ells at 4*s*. ꝑ Ell	014	0	0
225. Two peices of Coarse Stuffe containing 60 Ells at 3*s*. ꝑ Ell	009	0	0
226. Four peices of hangings, containing 110 Ells at 2*s*. 6*d*. ꝑ Ell	013	15	0
227. Four peices of Dover Stuffe, containing 70 Ells at 3*s*. ꝑ Ell	010	10	0

ATT CAPt BLACKWALLS

	£	s.	d.
229. Four peices of Tapistry hangings, containing 55 Ells and ½ at 7*s*. ꝑ Ell .	028	8	6
230. The other two peices containing 28 Ells at 8*s*. ꝑ Ell	011	4	0

	£	s.	d.
232. One peice of Tapistry, containing 48 Ells at 4*s*. ꝑ Ell G. W.	09	12	0
233. One peice of Tapistry, containing 60 Ells at 4*s*. ꝑ Ell G.W.	12	0	0
234. One peice of *Charlemaine*, containing 48 Ells at 4*s*. ꝑ Ell	09	12	0
235. One other peice of ye *same*, containing 72 Ells at 4*s*. ꝑ Ell	14	8	0
239. One old peice of *Solomon*	2	0	0
240. One old peice of *Bloomes*	1	10	0
229–240 sold Mr. Bass ye 8th Octr., as Appraised.			
242. Five peices of *Flower Deluces* being Arrass of Hampton Court, containing in all 110 Ells and ½	021	1	0
Sold Mr. Miller ye 14th Janry, 1649, for £29.			

ATT Sr OLIVER FLEMMINGS

	£	s.	d.
244. Six peices of hangings of *Acteon*, containing 186 Ells at 4*s*. ꝑ Ell	37	4	0
246. One peice of hangings of *Bloomes and such like*, containing 163 Ells and ½ at 3*s*. ꝑ Ell	24	10	6
247. Three peices of hangings in all cont. 102 Ells at 18*d*. ꝑ Ell	07	13	0
Both parcels sold Mr. Basse ye 18th Octr., 1651, for £32 3*s*. 6*d*.			
249. Five peices of good fine Tapistry of *Jacob*, containing 209 Ells and ½ at 5*s*. ꝑ Ell, W. P.	52	7	6
Sold Mr. Bass ye 8th Octr., 1651, for Do			
250. One peice of ye *king of Assycia Asycal*, cont. 42 Ells at 5*s*. ꝑ Ell, W.P.	10	10	0
251. One peice of *Tryumphs*, cont. 54 Ells at 6*s*. ꝑ Ell	016	4	0
250 and 251 sold Mr. Bass ye 8th Octr., 1651, for £26 14*s*.			

	£	s.	d.
ATT SERJANT NEGARS			
261. One old peice of *Bloomes*, O. T. . .	00	10	0
262. One old peice of *Tryumphs*, containing 36 Ells	01	16	0
ATT MR. WOLESEYS			
263. Three peices of hangings C.R., containing . . . at 2s. p Ell	07	12	0
Sold Mr. Hunt as Appraised ye 24th May, 1650.			
267. Five peices of Oatlands, cont. 132 Ells at 6s. p Elle	39	12	0
Sold Do as above for £40 12s.			
268. One peice of W. P., containing 25 Ells at 2s. 6d. p Ell	03	2	6
Sold Mr. Hunt as above.			
269. One peice of Dover Stuffe, cont. 12 Ells at 2s. p Ell	01	4	0
Sold Mr. Jno Hunt as above ye 14th May, 1650.			
270. One peice of *Assuaras and Hester* C. R., containing 27 Ells and ½ at 2s. 6d. p Ell	03	8	9
272. Two peices more of C. R., containing 44 Ells at 2s. 6d. p Ell	05	10	0
274. One peice of *Bloomes* C. R. . . .	01	0	0
270–274, sold Mr. Hunt as above.			
AT SERJANT COVENTRYS			
281. One peice of old hangings W. P., containing 45 Ells at	01	10	0
ATT MR. TANDYS			
287. One peice of Coarse Stuffe, C. R., containing 12 Ells at 2s. p Ell . .	01	4	0

	£	s.	d.
288. One peice W. P. of *Tryumphs*, containing 30 Ells at 4*s*. p Ell	06	0	0
289. One other peice, containing 30 Ells at 4*s*. p Ell	06	0	0
281–289. Sold Mr. Decrittz ye 18th of Novr., 1651, as above.			
294. One peice of *Tryumphs* W. P., containing 48 Ells at 4*s*. p Ell . . .	09	12	0
Sold Mr. Layner ye 21st January, 1650, for £11.			

ATT CAPT ZUNCHES

	£	s.	d.
302. 2 peices of hangings of *Bloomes*, cont. 49 Ells at 18*d*. p Ell . . .	03	13	6
Sold Mr. Emmerry ye 21st May, 1650, for Do.			

ATT CAPT PIMS

	£	s.	d.
303. Three peices of hangings of *Meleager*, cont. 150 Ells at 15*s*. p Ell . .	112	10	0
304. One peice of hangings of a *Man and a Woman*, cont. 16 Ells at 4*s*. p Ell .	003	4	0
303, 304. Sold Mr. Decrittz ye 18th Novr., 1651, for Do.			

MORE AT CAPT ZUNCHES

	£	s.	d.
305. Two peices of hangings of *Forrest worke*, cont. 40 Ells and ½ at 18*d*. p Ell .	003	0	9
Sold Mr. Evans ye 21st May, 1650, for Do.			

ATT MR. SCUTTS

	£	s.	d.
311. One peice of ye *Apostles* of old Arrass containing 76 Ells W. P. at . .	003	16	0
Sold Mr. Decrittz ye 18th Novr., 1651, for £3 16*s*.			
312. One peice of old — hall stuffe, cont. 17 Ells ½ W. P.	000	17	6

Att Major Whites

	£	s.	d.
324. One peice of hangings of *Vertues*, cont. 25 Ells at 5*s*. p Ell . . . . 312, 363. Sold Mr. Decrittz in a Devidend as above.	006	12	0
325. One peice of *Jacob*, cont. 63 Ells at 5*s*. p Ell . . . . . . Sold Capt. Geere ye 3d Sept., 1650, for D^o.	015	15	0

White Hall

	£	s.	d.
326. One peice of *Prudence*, cont. 63 Ells at 4*s*. p Ell	007	4	0
332. Two peices of hangings Cutt W. P. . 326, 332. Sold Mr. Decrittz ye 18th Nov^r., 1651, for D^o.	001	10	0
333. One peice of ye Hebrew Lett^r Dover Stuffe, containing 18 Ells, and one other peice of y^e same, containing 14 Ells at 3*s*. p Ell, valued together . With Quarter Mast^r Rothwood.	004	18	0

Att Lieut. Coll. Axwells

	£	s.	d.
334. One peice of hangings of Woodstocke, cont. 42 Ells C. R. . . . . Sold Mr. Wright ye 24th May, for £2.	002	0	0
338. One window peice of Mr. Leggs . . Sold Mr. Decrittz ye 18th Nov^r., 1651, for 3 pounds.	003	0	0

Att Cap^t Grimes

	£	s.	d.
343. Four peices of hangings of Coarse Stuffe, cont. 56 Ells att 2*s*. 6*d*. p Ell C. R. . Sold Mr. Wright ye 21st May, 1650, for £7.	007	0	0
345. A peice of *Jacob*, containing 63 Ells at 7*s*. p Ell W. P. . . . . . Sold Mr. Decrittz ye 18th Nov^r., 1651, for D^o.	021	1	0

	£	s.	d.
346. One peice of Woodstocke, cont. 42 Ells at 1s. p Ell	002	2	0

At Capt Axells

	£	s.	d.
349. A peice of *Sunn Beames* at Richmond, containing 120 Ells at 1s. 6*d*. p Ell	009	0	0
352. Two peices of *Sunn Beames*	001	0	0

Sold Mr. Decrittz ye 18th Novr., 1651, as Above.

Att Lieut Coll. Goffs and Mr. Robert Marshalls

	£	s.	d.
362. One peice of G. W. Letter Y, conttaining 44 Ells at 3s. p Ell	006	6	0
363. Two peices of Theoballs, containing 32 Ells at 4s. p Ell	006	8	0
364. Two peices of C. R. of *Ahasuerus and Hester*, containing 35 Ells at 3s. p Ell	005	0	0

364. Sold Mr. Hunt 1650 as Above.

Att Mr. Matthews

	£	s.	d.
370. One peice of Arrass hangings of Richmond	002	0	0
371. One peice of hanging of Mr. Leggs	001	0	0

370, 371. Sold Mr. Mathews ye 19th Ap. 1650, for Do.

Goods in White Hall

	£	s.	d.
374. Three peices of Dover Stuffe C. R.	005	12	0

Sold Mr. Mathew Ditto for £5 15s.

Att Mr. Ruchworths

	£	s.	d.
379. Three peices of hangings of *Amor and Prudence*, containing — Ells at 3s. p Elle	014	6	0
381. One window peice of Cambden house	000	8	0

379–381. Sold Mr. Hunt ye 14th May, 1650, for Do.

Att Mr. Vaux's

	£	s.	d.
383. One peice of hangings W. P., containing 30 Ells at	001	10	0
384. One peice of *Bloomes* W. P. . .	000	10	0
386. Another peice of hangings, containing 30 Ells at 4*s*. ꝑ Ell W. P. . . .	006	0	0
387. One Window peice of *Bloomes* W. P. .	000	15	0
388. One peice of hangings, containing 30 Ells at 2*s*. ꝑ Ell W.P.	003	0	0
389. One peice of hanging, containing 30 Ells at 2*s*. ꝑ Ell	003	0	0
390. One peice of hanging, containing 28 Ells at 3*s*. ꝑ Ell	004	4	0
392. One other peice of hanging, cont. 25 Ells at 3*s*. ꝑ Ell	003	15	0
394. One peice of *Bloomes*, containing 20 Ells	002	0	0
395. One other Window peice . . .	000	15	0

383–395. Sold Mr. Vaux ye 14th Feby., 1649, for Do.

Att the Lord Howards

	£	s.	d.
C397. Five peices of hangings of C. P., containing in all 140 Ells at 6*s*. ꝑ Ell .	042	0	0

Goods used in White Hall. Att Capt. Leesons, at Durham House

	£	s.	d.
400. One great peice of hangings of W. P. of *Tryumphs*, 50 Ells at 3*s*. ꝑ Ell . .	007	10	0

Sold Mr. Decrittz ye 18th Novr., 1651, for Do.

	£	s.	d.
401. One Window peice of W. P. . .	001	0	0
402. One Window peice of *Bloomes* W. P. .	001	10	0
406. One other peice of W. P., containing 35 Ells at 2*s*. ꝑ Ell	004	5	0

	£	s.	d.
ATT CAP^{T} STANLEYS			
407. One old peice of Arrass, cont. 45 Ells at W.P.	002	5	0
408. One old peice of *Nabuchadnezer*, cont. 36 Ells of W. P.	001	16	0
407 and 408. Sold Mr. Wynstanley ye 7th June, 1650, for Do.			
ATT CAP^{T} JOYNERS			
412. One peice of Coarse Stuffe C. R. . .	001	0	0
Sold to Capt. Joyner ye 10th January 1649 for 29*s*.			
413. One peice of Dover Stuffe at 2*s*. 6*d*. p̱ Ell, cont. 24 Ells	003	0	0
Sold him ye 10th Jany., 1649, for Do.			
414. Three peices of hangings of *Hanniballs and Scipio*, containing 198 Ells at 3*s*. p̱ Ell	029	18	0
419. One old peice of hangings of Oatlands	001	10	0
Sold him ye 10th Jany., 1649, for £1 19*s*.			
ATT MR. METCALFS			
420. Three peices of hangings of *Imagery*, cont. 95 Ells at 5*s*. p̱ Ell . . .	023	15	0
Sold Mr. Vaux ye 14th Feb., 1649, for £24.			
ATT MR. SPARKES AT THE ROLLES			
421. Eight peices of hangings of *Venus and Adonis*, containing 225 Ells at 5*s*. p̱ Ell	112	10	0
Sold Mr. Kimmersley ye 2d Augt., 1653, for Do.			
422. Four peices of hangings of *Pillars and Venus*, containing 117 Ells at 6*s*. p̱ Ell	035	2	0
423. One peice of hangings of the Letter A, containing 27 Ells at 6*s*. p̱ Ell . .	008	2	0
Both parcels sold John Marr ye 9th Augt., 1653 for £43 4*s*.			

	£	s.	d.
424. Four peices of Dover Stuff of ye Hebrew Letter, containing 103 Ells and ½ at 3*s.* p Ell	015	0	0
Sold Mr. Keymersley ye 2d Augt., 1653, for £15 10*s.* 6*d.*			
425. Two peices of *Esdrass*, containing 76 Ells at 2*s.* p Ell	007	13	0
Sold Jno. Marr ye 9th Augt., 1653, for Do.			

In Worcester House

	£	s.	d.
430. Four peices of hangings of ye *Ladys* of Hampton Court, cont. 150 Ells at 4*s.* p Ell	030	0	0
431. Five peices of hangings of *David* G. W., containing 171 Ells at 4*s.* p Ell	034	4	0
433. Seven peices of *Moses and Aaron* C. R., containing 137 Ells at 3*s.* 6*d.* p Ell	041	9	6
434. Six peices and two small peices of Arrass of *John Baptist*, containing in all 180 Ells and ½ at 20*s.* p Ell	180	10	0
430–434. Sold Mr. Latham ye 17th May, 1650, for Do.			

Goods viewed at St. James's as followeth. In the great Clossett

	£	s.	d.
442. One peice of *Moses and Aaron* C. R.	005	5	0
Sold Mr. Decrittz ye 18th Novr., 1651, for Do.			
443. One peice of Coarse Elizeus	003	10	0
Sold Mr. Decrittz and others in a Devidend as Apprais'd.			
444. One peice of *Ladys* suitable to a room at Darby House G. W.	015	6	0
Sold Mr. Decrittz as Appraised.			
445. One peice of *Samuell and Saul*, of Oatlands	003	3	0
446. One peice of hangings G. W., marked S	000	12	0
447. One peice of Oatland	000	16	0
448. Three peices of *Nabuchadnezar*	014	8	0
445–448. Sold Mr. Carrington ye 3d of May, 1650, for Do.			

	£	s.	d.
449. One peice of green work, suitable to Syon, etc., C. P.	003	12	0
450. One peice of Letters B, of C. P.	007	4	0
451. One very old peice of Oatland	001	10	0
456. One peice of *Tryumphs* R. C.	009	0	0
457. One Window peice of Richmond	003	0	0

449–457. Sold Mr. Decrittz ye 18th Novr., 1651, for Do.

IN THE KINGS LODGINGS SO CALLED

	£	s.	d.
462. One Tapestry Counterpane	001	0	0

Sold Mr. Decrittz for Do.

	£	s.	d.
467. Three peices of hangings of several sorts, marked with B. C. R.	023	8	0
468. One other peice	002	0	0
472. One Window peice of Richmond	000	18	0
475. One Tapestry Counterpoint	002	5	0

467–475. Sold Mr. Stone Do (23d Octr, 1651).

IN YE BEDD CHAMBER

	£	s.	d.
477. One peice of *Poetry*	011	14	0
478. Five peices of several letters	027	3	6

IN THE BELLCONY ROOME

	£	s.	d.
483. Three peices of *Roses and Sunn Beames*, two of Woodstock and one of Richmond	013	1	0
484. Two peices more of ye same Stuffe	001	7	0
486. One old peice of Richmond	001	0	0
487. One old peice of Oatlands	001	0	0

477–487. Sold Capt. Stone Do.

CAPT. PARSONS ROOME

	£	s.	d.
488. Five peices of Arrass of *David*, cont. 110 Ells at £4 ꝑ Ell	440	0	0

Ye ½ of these peices sold Mr. Bass, as Appraised, the other part sold Mr. Bass and Mr. Hunt as Appraised ye 7th March 1651.

ATT CAPT. KEMPS

		£	s.	d.
494.	One peice of *Hercules* C. R.	006	0	0
495.	One peice of *Hester*	006	0	0
496.	One peice of Letter Y	008	2	0
497.	One old peice of Oatland	001	0	0
498.	One old peice of C. R.	001	0	0
	494–498. Sold Mr. Decritz ye 18th Novr., 1651, for Do.			
501.	One Counterpane of Theoballs	002	0	0
	Sold Mr. Andrews ye 14th May, 1650.			

LIEUTENANT WARDS

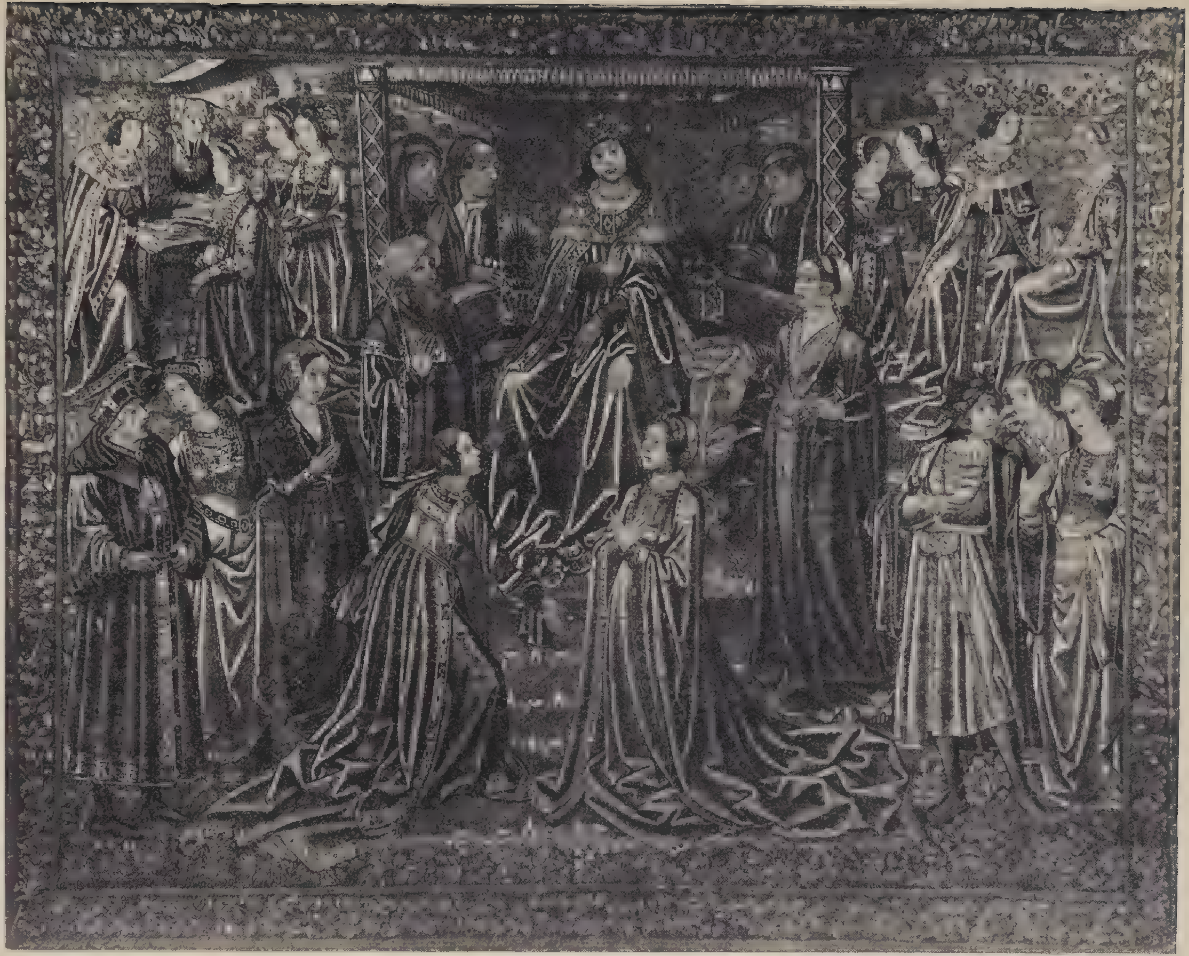
		£	s.	d.
504.	Two peices of *Hector*	012	12	0
—	One peice of C. P. letter B	002	0	0
505.	One peice of Oatlands	001	0	0
507.	One Counterpoint of C. P.	001	0	0

ATT THE MAJORS QUARTERS

		£	s.	d.
509.	Two peices of Hampton Court with the Cardinalls Armes	020	8	0
510.	Three peices of Letter Y	018	18	0
	504–510. Sold Mr. Decritz ye 18th Novr., 1651, for Do.			
514.	One Window peice of Richmond	002	0	0
520.	One peice of Arrass of Letter B	033	0	0
521.	One peice of *Charlesmaine*	010	16	0
	520–521. Sold Capt. Stone ye 23d Octr., 1651, for Do.			
523.	One Counterpoint of T	001	0	0
	Sold Mr. Kemmersley ye 2d Augt., 1653, for Do.			

ATT LEUTENANT MASONS

		£	s.	d.
527.	Two peices of Woodstock	007	10	0
	Sold Capt. Parsons ye 23d Octr., 1651, for Do.			
528.	Two peices of *Nabuchadnezer*	014	5	0
	Sold Mr. Decritz ye 18th Novr., 1651, for Do			



The Story of Esther.

THE VICTORIA AND ALBERT MUSEUM.

	£	s.	d.
529. Two peices of *Plannets*	006	15	0
534. Three peices of Letters C. R.	010	10	0
535. One peice of Richmond	001	0	0
529–535. Sold Capt. Parsons ye 23d Ap., 1650. for Do.			
ATT COLL. JONES'S ATT WHITE HALL			
539. One peice of ye *Trojans Warrs* C. R. Sold Capt. Stone ye 23d Octr., 1651, as above.	003	0	0
540. Four peices of Cambden house Stuffe Sold Mr. Humpherys ye 21st Jany., 1649.	012	0	0
ATT MR. SCOOTS			
545. Five peices of *Bloomes*, O. T. Sold Mary Smith ye 18th May, 1652, for Do.	013	12	0
547. Three peices of *Tryumphs* C. R. Sold Capt. Stone ye 23d Octr., 1651, for Do.	052	4	0
552. Six peices of *Eliach* at Lambeth Sold Mr. Decrittz ye 18th Novr., 1651, for Do.	033	0	0
ATT YE LORD PEMBROOKS			
553. One peice of *Meleager* W. P. Sold Mr. Emmery ye 12th May, 1650, for 26*s*.	001	4	0
554. Two peices of *Amor and Prudĕnce* W. P. Sold Mr. Emmery ye 21st May, 1650, for £7 8*s*.	007	4	0
555. One Window peice Sold Mr. Emmery Do for 17 Shills.	000	15	0
557. Four peices of Coarse Stuffe Sold Mr. Emmery Do for £21 15*s*.	019	10	0
558. One other peice of Coarse Stuffe Sold Mr. Emmery Do for £1 17*s*.	001	12	0
561. Three peices of green work C. W. Sold Mr. Emmery Do for £14 10*s*.	013	0	0
567. Seven peices of ye Cardinalls Armes of H. C. Sold Mr. Emmery Do for £80 2*s*.	075	12	0
568. One Window peice C. R. Sold Mr. Emmery Do for 12*s*.	000	10	0

ATT YE STEWARDS TO YE S^{D} L^{D}

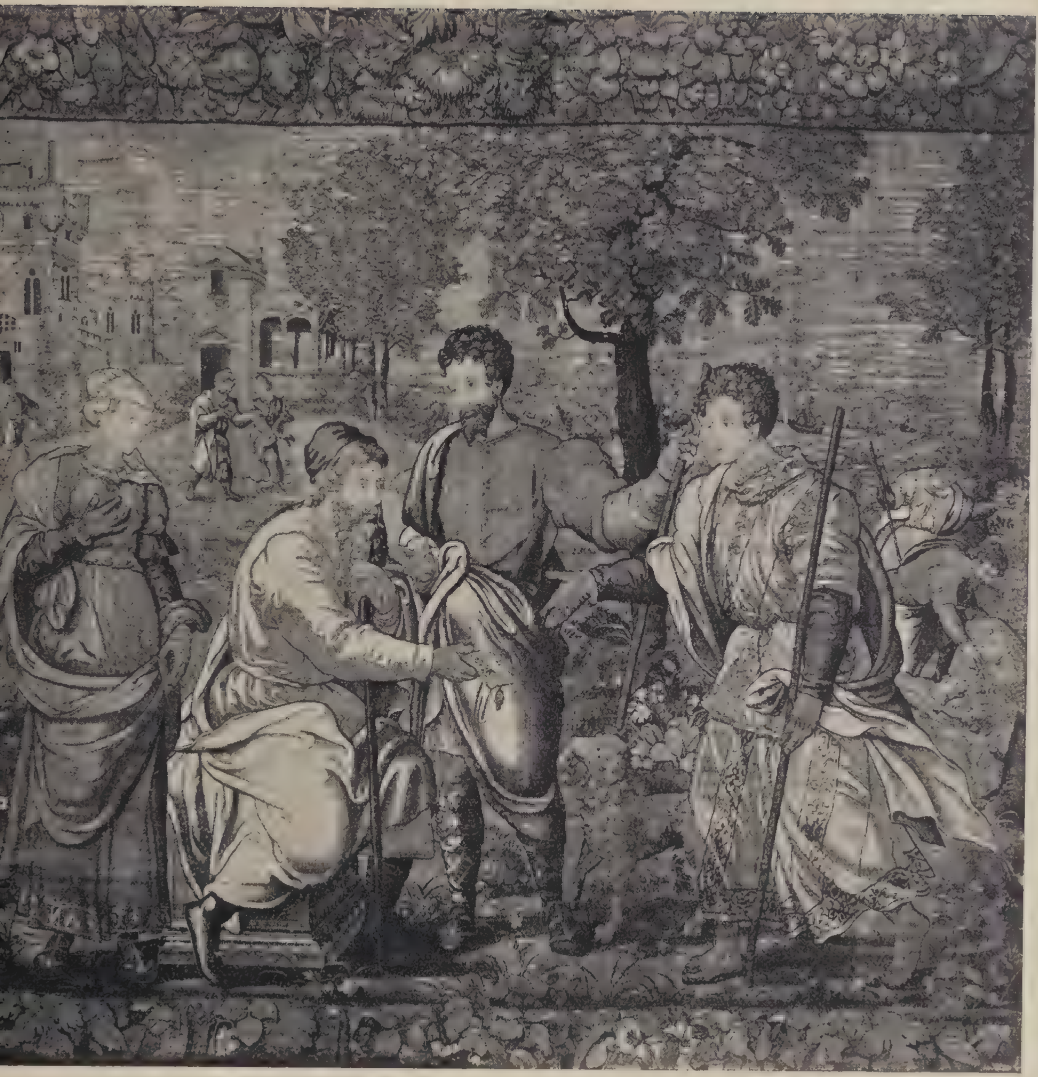
	£	s.	d.
577. Three peices of Coarse Elizeus, one W. P.	006	0	0
Sold Mr. Emmery Do for £6 10s.			

MORE ATT ST. JAMES'S AT CAPT. PRESTONS

579. Three peices of *Rockers*	016	17	6
584. Two peices of hangings G. W.	007	4	0
585. One peice of *Roses and Sunn Beames*	002	0	0
586. One old peice of hangings	002	0	0
579–586. Sold Mr. Decrittz ye 18th Novr., 1651, for Do			
587. One other peice of hangings	003	2	6
Sold Mr. Andrews ye 14th May, 1650, for Do.			
588. One peice of hangings	004	1	0
589. Three peices of Dover Stuffe	007	15	0
591. Three old peices of Tapistry	004	0	0
598. One peice of *Sampson*	004	1	0
599. One other peice of hanging	006	0	0
600. One peice of *George*	005	10	0
601. One peice of ye *Months*	004	10	0
602. One peice of hanging	003	15	0
603. One peice of hanging	004	4	0
588–603. Sold Mr. Decrittz for Do.			

IN YE WARDROBE ATT MR. KEMMERSLEYS

608. One peice of Tapestry of letter B	005	5	0
Sold Mr. Kemmersleys ye 21st Jany., 1649, for £5 5s.			
609. One Window peice of Tapestry	001	10	0
Sold Mr. Crise ye 14th Feby., 1651, for £4 13s.			
610. One other Window peice	001	10	0
Sold to Do for £1 12s.			
620. One peice of Tapestry of *Bloomes* of Oatland	001	0	0
Sold to Do for 25s.			
627. One Window peice C. P.	000	12	0
Sold Mr. Price ye 14th Feby., 1649, for Do.			



The Departure of Tobit.

BISHAM ABBEY.

IN YE GREEN MUSE AT CAPT. ZANCHES

	£	s.	d.
640. Four peices of *Bloomes*	007	0	0
642. One peice of *Bloomes*	001	0	0
643. One peice of *Imagary*	004	0	0
646. One Counterpane of Tapistry	001	10	0
648. One very old peice of *Bloomes*	001	0	0
640–648. Sold Mr. Emmery ye 21st May, 1650, for Do.			

ATT CAPT. ALLSOPPS AT YE TOWER

652. Three peices of hangings Cutt by ye Souldiers			

ATT Sr JAMES HARRINGTONS

663. Seven peices of Tapistry and one Window peice of *Bloomes*. O. T.	014	17	0
Sold Mr. Decrittz ye 18th Novr., 1651, for Do.			

ATT MR. DOVES

665. Five peices hangings of Oatlands	013	1	0
Sold Mr. Wright ye 21st May, 1650, for Do.			

ATT DOCTr PARKERS

666. Three peices of hangings of removeing Stuffe	005	8	0
Sold Thos Bustard ye 17th Jany., 1649, for £5 13s.			
667. Two peices of Mr. Leggs Charge	022	10	0
Sold Mr. Decritz ye 18th Novr., 1651, for £22 10s.			
668. One Window peice of Tapestry	000	5	0
Sold Mr. Bustard ye 17th Jany., 1649, for 5s.			

ATT COLL. MORLEYS

677. Three peices of *Tryumphs* of W. P.	016	16	0
678. Two other peices of W. P.	022	16	0
677–678. Sold Mr. Decrittz ye 18th Novr., 1651, for Do.			

MR. BONDS

	£	s.	d.
680. Four peices of *Mealiager*	028	1	0
683. One peice of Dover Stuffe C. R.	002	16	0
680–683. Sold Mr. Read ye 17th Jany., 1649, for Do.			
684. One Counterpane of Tapistry C. P.	001	10	0
Sold Mr. Read Do for £1 13*s.*			
687. Four peices att Mr. Leggs Charge	015	0	0
688. One Chimney peice W. P.	001	0	0
Sold Mr. Read Do for Do.			
691. Two old peices of Hangings	003	0	0
Sold Robt Read ye 21st Jany., 1649, for £3 5*s.*			

ATT COLL. TEMPLES

	£	s.	d.
692. Four peices of hangings of Mr. Leggs Charge	052	10	0
693. Two peices of hangings C. P.	014	8	0
694. One other peice of hanging	001	10	0
695. Two peices more of Coarse Stuffe C. R.	003	15	0
692–695. Sold Mr. Geere ye 14th May, 1650, for Do.			

ATT CAPT. SMITHS

	£	s.	d.
696. Two peices of *David* of G. W.	015	16	0
697. Three old peices of Oatlands	003	0	0
702. One old peice of Oatlands	000	10	0
696–702. Sold Mr. Decrittz ye 18th Novr., 1651, for Do.			
704. Twelve peices of rich Arrass hangings of ye 12 *months* valued	396	0	0
Sold Capt. Butler ye 9th July, 1651, for Do.			
710. Four peices of hangings of ye *Planetts*	018	0	0
Sold Mr. Decrittz ye 23d Oct., 1651, for Do.			
715. One peice of hangings of Arrass C.	13	10	0
716. One peice of *Bloomes* of Oatlands	003	10	0
Sold Mr. Decrittz ye 23 Oct., 1651, for Do.			
717. Three peices of hangings of Dover Stuffe C	005	12	0

		£	s.	d.
719.	Three peices of *Bloomes* of Oatlands	004	0	0
720.	One peice of *Hawking and Hunting*	001	10	0
	719–720. Sold Mr. Decrittz ye 23d Octr., 1651, for Do.			
721.	Three peices of hangings of *Titus and Vespasian* C. R. ( ) C.	026	16	0
722.	Two peices of *Joseph and Pharoah* C.	005	17	0
723.	One peice of Dover Stuffe C. R.	001	16	0

Att Mr. Storries

		£	s.	d.
732.	Four peices of Cambden	020	5	0
733.	One other peice	002	8	0
736.	Four peices of Tapistry of *David* G. W.	021	10	0
737.	One Window peice of Richmond	000	15	0
	723–737. Sold Mr. Decrittz ye 23d Octr, 1651, for Do.			

Goods yt Came from Greenwich

		£	s.	d.
795.	Three peices of hangings of *Imagery*	012	13	0
	Sold Mr. Brown ye 7th Jany., 1649, for £13.			
796.	Five peices of hangings of *Alexander*	026	2	0
	Sold to Do. for £29.			

In Mr. Cleamt. Kimmersleys Wardrobe at White Hall

		£	s.	d.
818.	One Window peice of Arrass	006	0	0
819.	One Window peice of ye *Princes Armes* C. R.	015	0	0
	Both sold to Mr. Price ye 14th Feb., 1649, for £21.			
820.	Two peices of Coarse Stuffe C. R.	009	10	0
	Sold Mr. Kimmersley ye 21st Jany., 1649, for Do.			
821.	One Window peice of *Bloomes* of Richmond C.	000	12	0
822.	One other Window peice C.	001	14	0
823.	Three peices of Richmond of *Johosophat*	006	8	0
	Sold Mr. Gregory ye 30th July, 1650, for £7.			
826.	One old peice of hanging of *Ladys*	001	16	0
	Sold Mr. Decrittz ye 18th Novr., 1651, for Do.			

	£	s.	d.
C827. Two peices of *filius Prodigus* G. W.	032	8	0
828. One peice of hanging of letter Y, of G. W.	008	2	0
Sold to Mr. Bass ye 7th february, 1651, for Do.			
852. One peice of *Meleager*	004	4	0
853. Two peices of *Alexandra*	003	3	0
854. One peice of *Ahasueras and Hester*	002	10	0
856. One peice of *Hanniball Scippio*	001	10	0
852–856. Sold Mr. Decrittz ye 18th Novr., 1650, as Appraised.			
857. One peice of fine Stuffe	007	7	0
Sold Mr. Kimmersley ye 21st Jany., 1649, for £7 10s.			
858. One peice of *Joseph and Pharoah*	002	16	3
Sold Mr. Decrittz Do.			

Goods viewed at Theobalds in ye Custody of Otuell Worsley Wardrobe Keeper

	£	s.	d.
872. One peice of Tapistry of *Alexandra*	013	10	0
873. One other peice of *Alexandra*, both together			
874. One peice of *Joshua*	005	4	0
875. One peice of *Cupid and Venus*	004	10	0
876. One peice of *Battles*	004	10	0
877. One peice of *Jacob*	003	7	6
Sold Mr. Worsley ye last 6 pieces ye 7th January, 1649.			

Goods in the Standing Wardrobe at White Hall

	£	s.	d.
956. Five peices of Arrass hangings of *Aeneas*	095	0	—[1]
957. One peice of hanging of *Lazarus*	020	0	—
956–957. In his Highness Service.			
958. One peice of *Sufferings*	008	0	—
Sold Mr. Houghton ye 23d Oct., 1651, for £8.			
959. One Little peice with *Grapes*	005	0	—
Sold Mr. Emmery ye 21st May, 1650, for £5.			
960. One other Little peice	005	0	—
Sold Mr. Houghton ye 23d Octr, 1651, for £5.			

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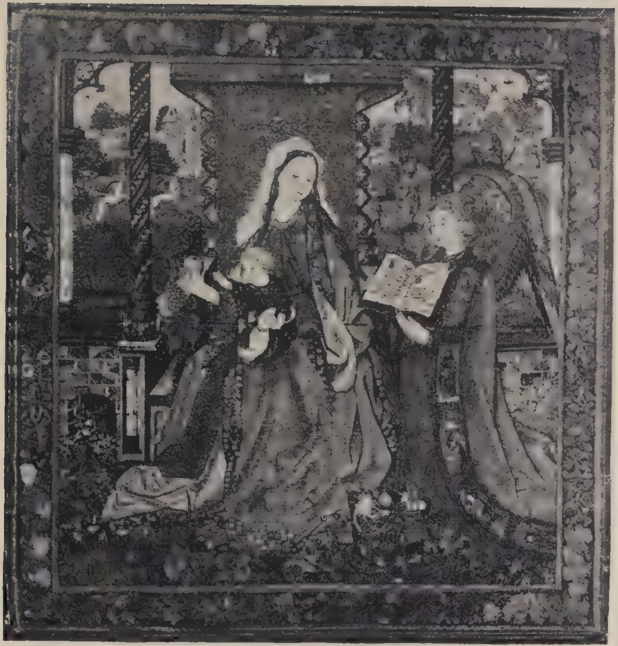
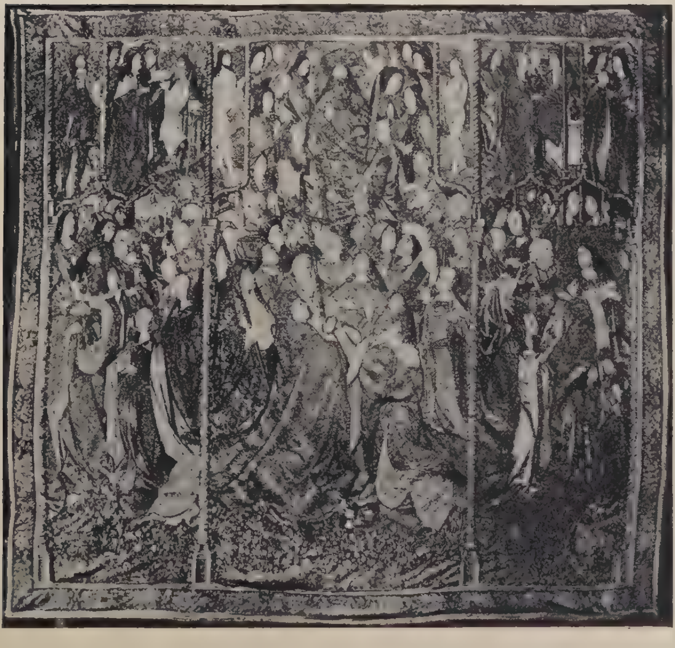
[1] Margin cut off.



The Virgin and Child.

MADRID MUSEUM.



The Adoration of the Eternal Father.

SARAGOSSA CATHEDRAL.

	£	s.	d.
961. One peice of a *Birth*	020	0	—
Sold Mr. Decrittz ye 23d Oct., 1651, for Do.			
962. One Altarpeice	004	0	—
Sold to Mr. Emmery ye 21st May, 1650, for Do.			
963. One peice of a *Pleaseance*	028	0	—
964. One peice of ye *Mapp of Malta*	020	0	0
965. One Altarpeice with a *Dove*	004	0	0
966. One peice of ye *Salutation*	009	0	0
967. One peice of *Joseph and Mary*	004	0	0
968. One peice of *Divers Storys*	022	0	0
963–968. Sold Mr. Decrittz ye 18th Novr., 1651, for Do.			
969. One peice of Tapistry of ye *Horses* Suitable to 7 other peices at ye Council of State	216	0	0
Sold Mr. Jackson ye 23 Octor., 1651, for Do.			
C970. One peice of *Jacob*	009	12	0
C971. One other peice of Tapestry	006	6	0
C972. One other peice	009	18	0
973. One peice of ye *Tryumphs*	003	0	0
Sold Mr. Lavender ye 17th Jany., 1649, for Do.			
C974. One peice of *Hagar*	018	0	—
C975. One peice of *David and Absalom*	021	12	—
C976. One peice of *Hester*	025	4	—
977. One peice of ye *King of Assyria*	009	15	—
To Mr. Mudy and others in a Devidend.			
978. One peice of *Amor and Prudence*	008	8	—
979. One peice of ye *Birth of Christ*	013	0	—
978–979. Sold Mr. Harrison ye 23d Octr., 1651, for Do.			
C980. One peice of ye *Tryumphs*	019	16	—
C981. One peice of *Hercules*	013	13	—
982. One old peice	003	12	—
Sold Mr. Lavender for £3 17s. ye 17th January, 1649.			
983. One old peice of *Hercules*	008	8	—
Sold to Do. for £8 13s.			
984. One old Hall peice	004	4	—
Sold to Do. for £4 10s.			

	£	s.	d.
985. One old peice of *Vulcan and Venus*	019	4	0
986. One other peice of *Vulcan and Venus* Sold Mr. Decrittz ye 18th Novr., 1651, for £40 16*s*.	021	12	0
987. One old peice of *Sammuell* Sold Mr. Lavender ye 17th Jany., 1649, for Do.	000	12	0
988. One old peice of *Holopherness* Sold Mr. Lavender ye 17th Jany. for 30*s*.	001	8	0
989. One very old peice hung Up Sold to Do for 13*s*.	000	12	0
990. One peice of *Buscage* Sold to Do for £2 3*s*.	002	0	0
991. One peice of *Jacob*	036	0	0
992. One other peice Sold Mr. Decrittz ye 18th Novr., 1651, for Do.	004	16	0
993. One window peice Sold Mr. Lavender ye 17th Jany., 1649, for 30*s*.	001	8	0
994. One other Window peice Sold to Do for £1 12*s*.	001	10	0
995. One other Window peice Sold Mr. Lavender for 32*s*.	001	10	0
996. One other Sold to Do for 14*s*.	000	12	0
997. Two other Sold to Do for 14*s*.	000	12	0
998. Two very old peices of *Bloomes* Sold to Do for 4*s*.	000	3	0
999. Three very old Window peices Sold to Do for Do.	000	15	0

In ye Painted Chamber

C1065. Seven peices of *Hercules* H. C.	078	2	0

In ye Lobbé ye Next to the Painted Chamber

C1068. Tenn peices of *Bloomes* of O. T.	014	0	0

		£	s.	d.
	ATT YE QUARTER MASTER GENERALLS			
1086.	Four peices of hangings of G. W. B.	017	0	0
1087.	Two old peices of W. P.	003	0	0
	1086–1087. Sold Mr. Wright ye 21st May, 1650, for Do.			
	ATT COLL. WALTONS			
1092.	Five peices of O. T.	021	0	0
1093.	Four peices of Dover Stuffe	015	15	0
	1092–1093. Sold Mr. Houghton ye 23rd Octr., for Do.			
	ATT YE LORD LISLES LODGINS			
1099.	Three peices of *Complections* G. W.	045	12	0
1100.	Four peices of Woodstock	037	10	0
1101.	Four peices of Coarse Elizeus	009	0	0
1102.	Four peices of Arrass of *Meleager* G. W.	216	0	0
	1099–1102. Sold Mr. Houghton ye 8th Octr., 1651, for Do.			
1104.	Three peices of *Paule*, at Mr. Bonds	016	4	0
	Sold Mr. Read ye 3rd Jany., 1649, for £16 10s.			
	GOODS BROUGHT FROM GREENWICH FROM MR. LEADHAMS			
1.	Three peices of Tapistry of *David* unlyned	012	0	0
2.	Two peices of *Filius Prodigius*	004	6	0
6.	One old peice of *Hawking and Hunting*	006	0	0
	1, 2, 6. Sold Mr. Harrison ye 23d Octr., 1651, for Do.			
7.	One old peice of *Eagles*	001	0	0
	Sold Capt. Foch ye 29th March, 1650, for £1.			
9.	One old piece of hanging	001	4	0
	Sold Mr. Humphery ye 28th May, 1650, for 24s.			
19.	One old peice of *Filius Prodigus*	004	10	0
	Sold Mr. Harrison ye 23d Octor., 1651, for Do.			

GOODS REMAINING AT GREENWICH

	£	s.	d.
21. Three little peices of *Eagles* and one other little peice of hanging old	006	0	0
Sold to Capt. Fouch ye 29th March, 1649, for Do.			

ATT MR. HUNTS

	£	s.	d.
58. One peice of Letter Y	003	10	0
60. Six peices of *Paule* yt came from Greenwich	028	16	0
58–60. Sold Mr. Humphery ye 22d March, 1649, for Do.			

GOODS BELONGING TO YE LATE KING, VALUED AS FOLLOWETH

	£	s.	d.
1. Severall peices of Arrass hangings called ye *Naked Boys* containing 360 Ells at £4 10s. ꝑ Ell	1377	—	—
In his Highness Service.			

SEVERALL OTHER GOODS BELONGING TO YE LATE KING

	£	s.	d.
30. 8 peices of hangings wt ye *Late Princes Armes* in ye borders	300	0	0
Sold Mr. Allen ye 31st Octor., 1651, for Do.			
31. Four Chimney peices	013	0	0
With his Highness.			
32. Eight peices of *Flower potts*	094	0	0
33. Ye 8 borders belonging to them	010	16	0
32–33. Sold Mr. Houghton ye 23d Octobr., 1651, for Do.			

GOODS IN CARISBROOK CASTLE

	£	s.	d.
46. Eight peices of Arrass hangings	210	0	0
Sold Mr. Mildmay ye 19th Augt., 1653, for £210.			
48. Two peices of Tapistry of *Imagerye* marked O.T.	012	10	0

	£	s.	d.
59. One Counterpane of Tapistry . .	002	0	0

48–59. Sold Mr. Houghton ye 8th Octor, 1651, for Do.

LUDLOWE CASTLE IN THE PRINCES CHAMBER

82. 1 suit of old Tapestry hangings cont. in all 120 Ells at 2*s.* 6*d.* p Ell . .	015	0	0

Sold Mr. Cleamt ye 18 January, 1650, for Do.

IN YE GENTLEMAN USHERS CHAMBR

94. Four peices of Stript hangings, etc. .	1	10	0

Sold Mr. Bass ye 7th Septr., 1650.

IN THE GOVERNOURS QUARTERS FORMERLY THE JUSTICES LODGINGS

100. Six peices of Tapistry hangings . .	013	0	0

Sold Mr. Cleament ye 18th January, 1650, for Do.

LUDLOW CASTLE IN THE FIRST WARDROBE

174. Two peices of Tapestry hanging which were used in ye Courts of Justice .	004	8	6

Sold as Appraised to Mr. Bass.

IN YE INWARD WARDROBE

190. One suit of old Stript Stuffe hangings, etc.	1	0	0

Sold Mr. Bass.

GOODS BELONGING TO ROYSTON AND NEWMARKETT WARDROBE

306. Three peices of old Coarse Tapestry hangings of *Alexander* . . .	006	6	0

Sold Mr. Decrittz, ye 23d Octr., 1651, for Do

Goods . . . Inventoried in Woodstocke Mann^{R} House In a Chamber in ye Use of Mr. Iron and his Family

	£	s.	d.
316. Six peices of very old Tapestry hanging	003	10	10

In ye 2^{D} Chamber belonging to him

317. Three peices of ye like Tapistry . .	002	3	4

In their Little Roome

318. Three small peices of ye Same . .	000	8	4

In S^{R} W^{M} Fleetwoods Lodgings in the Parke

319. In all ye Roomes there eight peices and one small peice of hangings there .	005	0	0

In ye Custody of S^{R} Gerrard Fleetwood

Seventeen peices of over worne Tapistry hangings formerly belonging to Woodstocke Wardrobe and where brought from thence to the removeing Wardrobe at Whitehall Anno 1637 and where made into twelve severall peices by Directions of ye Yeoman of ye said Wardrobe being Appraised in Whitehall Duplicate. Ye residue of goods belonging to Woodstocke were only Ruggs, and Imbezzelled by the Souldiers of ye s^{d} Garrison as it was Attested.

The chiefs of the Parliamentary party were not averse to furnishing their residences with tapestries. In 1649 six pieces of tapestry, two representing the stories of *Elijah* and *Hercules*, with four window curtains, etc., were delivered to Col. Wauton to furnish his rooms at Whitehall,[1] and in December 1651 the Council of State orders the trustees of the late King's goods to deliver nine pieces of tapestry of the subject of *Venus and Cupid* reserved for the use of the Commonwealth at Hampton Court. These were intended for the furnishing of a room for Sir William Constable.[1] There are several similar instances in 1651, when five pieces representing the *Story of Joshua*, nine pieces of *Vulcan and Venus*, and twelve of the best carpets were removed from Hampton Court; while from Windsor the following sets were taken, viz.: five hangings of *Triumphs*; six of the story of *King David, Nathan, Abigail* and *Solomon*; seven of the *Siege of Jerusalem*, and five of *Astiages and Goddesses*.[2] In 1653, Whitelock the ambassador was given seven tapestries of the *Naked Boys* for his own use.[3] In the same year the French ambassador, Amb. Bordeaux, was permitted to export hangings free of duty, for his own use, and a similar privilege was extended to him in 1656.[4] In that year Sir William Lockhart was lent many silver dishes, etc., with twelve large hangings of old tapestry, to be returned at the end of his service.[5]

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[1] *Calendar of State Papers, Commonwealth, Domestic Series*, vol. 1651, p. 149.

Towards the year 1654 the Protector, already in supreme power, was accorded the outward accessories of sovereignty, and no expense and pains were spared to surround him with the appliances of kingly office. A magnificent life-guard was provided, and furniture, etc., was purchased to the value of £6,592 17*s.* 7½*d.* Many of the tapestries sold with the Crown effects were re-purchased from the dealers who had bought them. Other hangings were sent to the Protector from the royal buildings; Col. Wauton yielded up two pieces of the *History of Hercules* for his Highness' service.[6] On May 3, 1654, Sir Gilbert Pickering, Messrs. Strickland and Jones, were ordered to contract on the best terms for three sets of hangings and report thereon.[7] In August, Pickering and Strickland received instructions to ascertain whether the prices contracted with merchants for goods for the Protector were reasonable. These goods included:—

	£	*s.*	*d.*
6 pieces of tapestry hangings; *Story of Vulcan, Mars and Venus*, in his Higness' lodgings at Whitehall, bought of John Stone .	350	0	0

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[1] *Calendar of State Papers, Commonwealth, Domestic Series*, vol. 1651–2, p. 70.

[2] Ibid. vol. 1651–2, p. 545.

[3] Ibid. vol. 1653–4, p. 439.

[4] Ibid. vol. 1652–3, p. 479; and vol. 1656–7, p. 585.

[5] Ibid. vol. 1656–7, p. 261.

[6] Ibid. vol. 1654, p. 291.

[7] Ibid. p. 146.

	£	s.	d.
5 pieces of rich arras hangings, being the *Five Senses*, bought of John Boulton	375	0	0
6 pieces of tapestry, *Story of Hero and Leander*, bought of Ralph Grafton	180	0	0
Hangings, tapestry, Turkey carpets, etc., bought of Clement Kinnersley[1]	168	6	0

These were approved of and paid for, with the exception of the *Story of Hero and Leander* and one of the Turkey carpets, but somewhat later it seems that the exception was crossed out, as Kinnersley was paid £168 6*s*. for six pieces of hangings, and for *Cupid and Venus*, five pieces representing *Elijah the Prophet*, three of the *Story of Jacob*, twenty Turkey carpets, and one taffeta curtain.[2] A further sum of £11 8*s*. was paid to Eliz. Smith, a poor old woman, Em. de Criell and Henry Willet for four pieces of tapestry hangings for his Highness.[3]

The earlier part of this chapter dealing with the Mortlake manufactory shows the active interest taken in the craft by the Lord Protector. Truly the State Papers dispel the tradition that his influence was detrimental to the fine arts, and that he alone was responsible for the dispersal of the magnificent collection of Charles I. There was a document in possession of Mr. Martin, bearing evidence of the opposite fact. The paper was copied by Vertue, and published in part by Horace Walpole in *The Anecdotes of Painting*. It is dated after the death of Cromwell, and is a petition to the Council of State from Major Edward Bass, Emmanuel de Critz, William Latham and Henry Willet on behalf of themselves and divers others. They represent: "that in the year 1651 the petitioners did buy of the contractors for the sale of the late King's goods the several parcels thereunder named, and did accordingly make satisfaction with the treasurer for the same. But forasmuch as the said goods are in Whitehall and some part thereof in Mr. Kinnersley's custody, the petitioners do humbly desire that their honours' order, whereby they may receive the said goods, they having been great sufferers by the late General Cromwell's detaining thereof, and the petitioners, etc." The goods specified were hangings, and statues in the garden at Whitehall.

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[1] *Calendar of State Papers, Commonwealth, Domestic Series*, vol. 1654, p. 291.

[2] Ibid. pp. 338, 456, 457.

[3] Ibid. p. 447.

The petition is plausible, but it was only after the death of the Protector (who in the document is plainly styled the "late General") that the complaint was made.

A similar petition was lodged by George Wilson and others and was sent to the Council. It concerned a piece of hanging representing the *King of Assyria*, containing 39 ells, in the custody of Mr. Kinnersley, wardrobe-keeper. The petitioners contracted on November 16, 1651, for divers parcels of the late King's goods, and paid 5*s*. an ell for the above. They begged that they might be satisfied out of the money in the hands of Hum. Jones, the treasurer, if they could not have the hanging.[1] At that time the treasurer had £315 13*s*. 6*d*. on his hands, and he was ordered to distribute it among those who had warrants from the trustees yet unpaid, allowing £9 15*s*. to Wilson, and having due regard to the arrears due to the Mortlake men. Mr. Kinnersley reported that the trustees assigned the piece of tapestry in question, part of the *Story of the King of Assyria*, value £9 15*s*., to George Wilson in performance of a contract. In his confidential report Kinnersley states that the tapestry was sold to Wilson in lieu of other goods sold in 1651 and embezzled, but that it was at Whitehall in his Highness' service with two other hangings of the same story, which should not be separated, and therefore Wilson should be paid for it.[2]

A petition from the Walloon congregation of Norwich to the Committee of Council about 1655 throws a light on the state of the manufacture of tapestries there. The petitioners set forth: "that they had been late hindered from setting to work strangers that have repaired unto them for the free excercise of their religion, etc.

"That Norwich was the first place that received Protestant strangers, who taught the English various woollen manufactures, which formerly were imported, and they pray that the privileges granted them by Edward VI. may be confirmed for free exercise of their religion in their own language and of their trades, and that such liberty may be given to Protestant strangers repairing hither." They produce a grant made November 1st, 7 Eliz., that such 30 Dutchmen of the Low Countries or Flanders, alien born, householders or master workmen, as shall be licensed by the mayor, citizens and commonalty of Norwich, may inhabit that city with their families and servants, not exceeding ten in a family, take houses in the city for a term not exceeding seven years, and in case any of the thirty die or depart, the mayor may admit such others as he thinks fit, notwithstanding 1 Rich. III., 32 Henry VIII., etc.

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[1] *Calendar of State Papers, Commonwealth, Domestic Series*, vol. 1657–8, p. 129.

[2] Ibid. p. 240.

"That they may exercise their faculties of making baize, arras, says, tapestry, mockadoes, stamens, kersies, and other outlandish commodities not usually made in England, without penalty. The whole number, men, women, and children, not to exceed 300," etc., etc.[1]

Tapestry-weaving by aliens in Norwich may have dated from the reign of Edward VI.

In 1659 the Council of State ordered Kinnersley, keeper of the wardrobe, to deliver to John Powell, steward to the Commissioners employed to the Kings of Sweden and Denmark, some silver plate, and arras hangings, to the value of £1377.[2]

In the reign of Charles II. the market for tapestry again shifted to France and the Low Countries. Charles II. received many presents on his accession to the throne, and reference to these is made in a letter from Andrew Newport to Sir Richard Levison. It is dated June 26, 1660, and goes on to state: "There is a Dutch ambassador coming over with very rich presents, six sets of coach horses, and six coaches very rich with them; two suits of hangings each of £10,000, a suit of gold plate, two of silver plate, and all the jewels of

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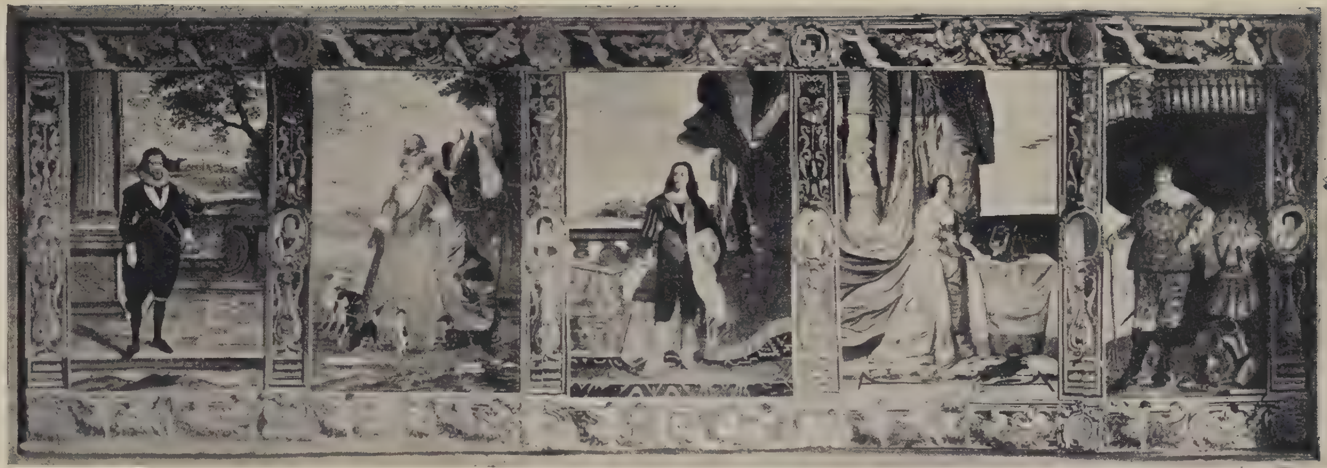
[1] *Calendar of State Papers, Commonwealth, Domestic Series*, vol. 1655–6, p. 390.

[2] Ibid. vol. 1658–9, p. 392. The arras hangings were the set of the *Naked Boys* worked in gold and silver. *State Papers, Domestic Series, Interr.*, vol. cciii.



The Kings and Queens.

HOUGHTON HOUSE.

the Crown that were pawned there."[1] Another document furnishes the information that a peerage was bought by the surrender of an estate, the sum of £7000, and a set of tapestry hangings.[2]

Reference has been made from time to time to arras workers employed in the Great Wardrobe. The Wardrobe in old times was situated in a house built by Sir John Beauchamp, who died in 1359, near Puddle Wharf, Blackfriars. It was used by the Crown as a depository for royal clothes and furniture until it was destroyed in the Great Fire of London, after which the Wardrobe was established in the Savoy. The books of the Great Wardrobe contain the accounts for daily work by the arras workers and tailors; the wages of the former varying from 1*s.* 4*d.* in 1623 to 2*s.* in 1674. The "yeoman," or chief arras maker or mender, was paid at a daily rate, like his men, but apparently he had independent work of his own. When Ralph Montagu took over the office of Master of the Wardrobe from the Earl of Sandwich, he had under his control the chief arras worker, Francis Poyntz, and three Mortlake men, the two John Olphalfens (probably father and son), David de Maecht, de May, or Demay (so it is spelled in the Wardrobe books), and another of the name of John Paris. Francis Poyntz drew his daily Wardrobe pay with unfailing regularity, yet in 1668 he sold to the Crown two sets of tapestries:

	£	s.	d.
For one Riche Suite of hangings called *The Bacchinalls* conteineing 100 stickes and a ½ with a little Border added att £4 10*s.* per stick, being the first after the Designe	497	5	0
For odd measure		10	0
For one other Suite of hangings called the *Polidore* conteineing 120 sticks & ½ at £2 12*s.* 6*d.* per sticke	316	0	3

They were for the King's New Lodge at Whitehall.[3] Tapestries of these titles are noted in the inventory of the Duke of Ormonde's furniture at Dunmore in 1675.[4] A large tapestry, the *Kings and Queens*, representing James I. and Anne of Denmark (after Sir Paul Somers), Charles I. and Henrietta Maria (after Vandyke), and Christian II. of Denmark, within a border containing medallions in which are portraits of the royal children, signed by Francis Poyntz and dated 1672, is now at Houghton House. In 1675, he " craveth allowance "

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[1] Historical Manuscripts Commission, *Report* v., p. 154.

[2] Ibid. *Report* iv., p. 288.

[3] *The Lord Chamberlain's Books*, No. 2/433, No. of a/c 284.

[4] Kilkenny Archaeological Society, *Transactions*, 1852.

	£	s.	d.
For a new Suite of hangings of the *Kings and Queens* (now in hand in part), the summe of one thousand four hundred and sixteene pounds thirteen shillings and eleaven pence[1]	1416	13	11

In the following year, for His Majesty's service he supplied eight pieces of tapestry, of which the subject is not stated, containing 340 Flemish ells, at 26*s*. 7*d*. an ell = £451 18*s*. 4*d*.[2] For designs for tapestry hangings of the *Kings and Queens* and *Months*, 200 Flemish ells, at 50*s*. an ell = £500, he submitted an account on June 6, 1678.[3] From that time he charges £15 per quarter as rent for " a part of His Majesties Great Wardrobe used for the Taylors' and Arras-makers' Office in Hatton Garden."[4] In a book of petitions as presented to Treasurer Danby, now in the Public Record Office, is one from Francis Poyntz, " His Majesty's Chief Arras Maker." It is undated, but has been assigned to the early part of 1678. The petitioner " prays for a supply to enable him to carry on," and states that " since Midsummer 1673, by the King's command, he [has] served into the Wardrobe hangings to the value of £5000, and for about 12 months has provided men to make a suite of *sea-fights*, and has made them so perfect in the work as could not be done without great expense and time."[5] As Mr. Manwaring suggests, it seems certain that the *sea-fights* referred to are the set of which three panels are in Hampton Court Palace and known by the title of " The Battle of Solebay." War with

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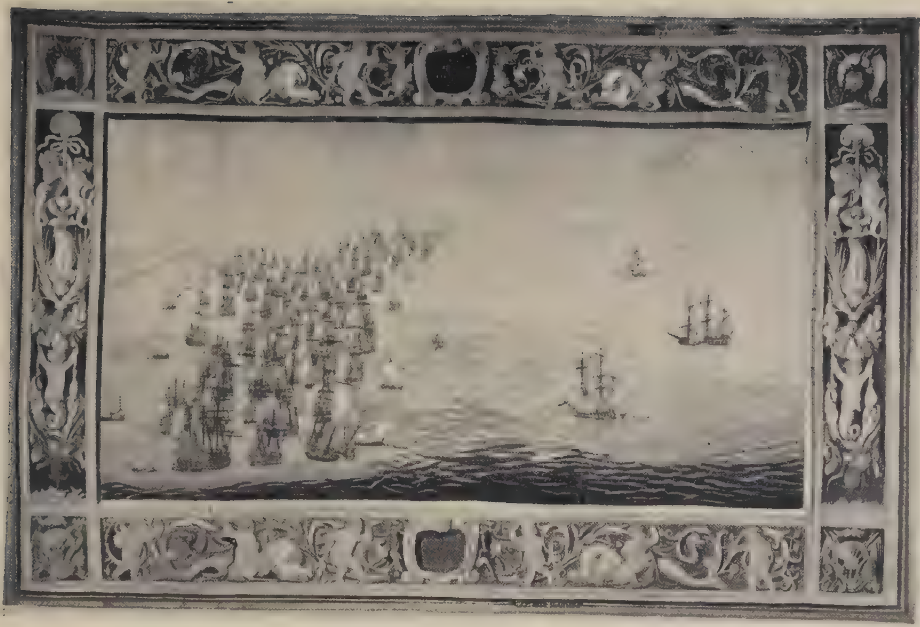
[1] *The Lord Chamberlain's Books*, No. 2/435, No. of a/c 233.

[2] Ibid. No. 2/437, No. of a/c 40.

[3] Ibid. No. 2/437, No. of a/c 199.

[4] Ibid. No. 2/437, No. of a/c 114.

[5] G. E. Manwaring, letter in *The Times* dated Oct. 5, 1925.



The Battle of Solebay.

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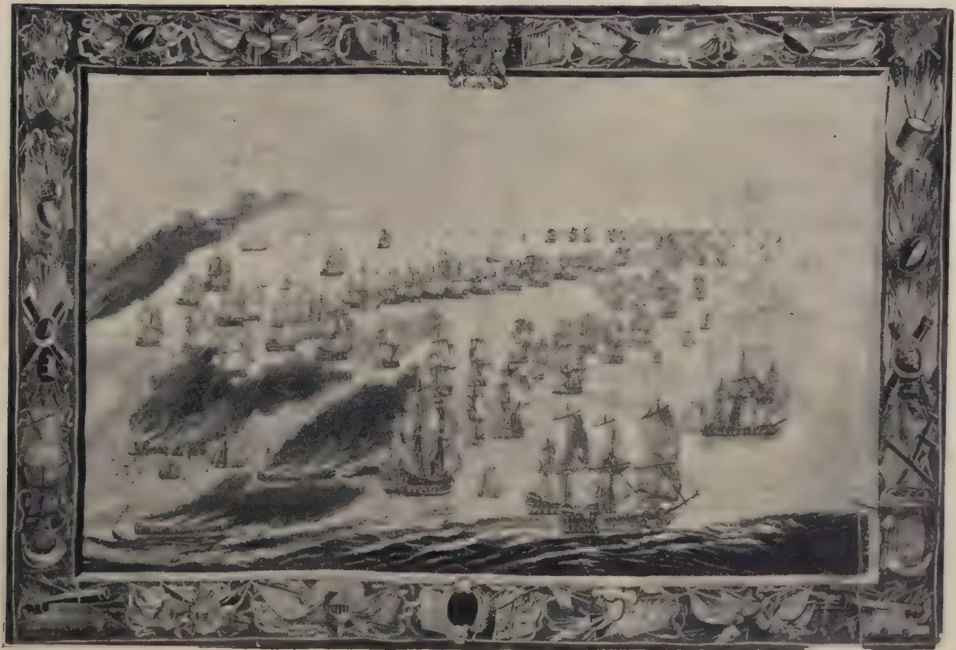
HAMPTON COURT PALACE.



The Battle of Solebay—a Later Stage.

MESSRS. CHRISTIE.

Holland was declared in 1672. The allied French and English fleets in Southwold, or Sole Bay, Suffolk, were surprised by De Ruyter, and an action ensued in which both sides claimed the victory. The English fleet was under the command of the Duke of York, afterwards King James II. The first panel shows the Allied fleets at the break of morn, with the Dutch fleet in the distance; it bears the name "FRANCUS [*sic*] POYNTZ" in the selvedge, and the cross of St. George, as used at Mortlake, which was then the property of the Master of the Wardrobe. The second piece shows the fleets in close action; the third appears to be a repetition of part of the first. The borders are skilfully designed, with conventional foliage in red, blue, and green, amorini, merchildren and dolphins, on a brown ground. Three similar panels with different incidents, and bearing the arms of Walpole, belong to the Earl of Iveagh.

The inventory of the Standing Wardrobe at St. James's, drawn up in 1695, specifies "3 pieces of hangings of the *Seafights* 13 ffoote deepe."[1]

At Hardwicke Hall there are three panels representing *Children*. In the first they are playing with a goat; the chief motive in the second is a nautilus-shell chariot; the third is woven with a game of ball and mallet. They bear the inscriptions "F. P." and "HATTON GARDEN," with the red cross shield of St. George as it was used at Mortlake. Francis Poyntz died in 1685.

In 1678, he, as "the King's Tapestry Maker," and Thomas Poyntz, merchant of London, petitioned the King and Council, praying him to weigh the condition of those Roman Catholic tapestry makers whom they had brought over by His Majesty's encouragement in setting up the tapestry manufacture here, and who are obliged by the late proclamation to quit the country. Annexed was a list of foreign tapestry makers employed by the petitioners:—

Joseph de Sagor, Gillis Lawarde, Jacques Van den Houten, Guillme. Blaes, Boudowyn Aps, Caspar Casse, Jan Van Bever, Joris Remsdael, Jacques Remsdael, Jean Remsdael, Jean den Pondt, Anto. Backer, Guillmo. Van Merre,

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[1] *The Lord Chamberlain's Books*, No. 5/67.

Poschior de Hondt, Jean Phillips, Bernards Craen, Martinus Driesvolt, Jean Vette Verrier (a youth), Sesar de Colvenaer (a youth), Hendrik Gillimans, Peter de Colvenaer, Ferdinando Vandeneiden, Jean Parry.

The last three are in brackets and marked "these."[1] Then follows the printed proposals of Francis Poyntz, stating that:—

> £100,000 worth of Tapestry is imported into England every year, employing 10,000 people in its manufacture abroad, and taking £100,000 a year out of the country. England having plenty of wool and the best in the world for the purpose, might, with encouragement, become the chief magazine in the world for Tapestry. The growth of the country would be used, and employment given to Englishmen. More silk would be imported from Turkey, which would increase our woollen exports in exchange for it. English money would be kept at home, and more would come in from abroad; and foreign manufacturers and their families would be drawn hither. Now the way to bring this to pass is (1) to encourage the workmen as the French king has done; (2) to prohibit foreign tapestry or tax it heavily; (3) to entice from France the workmen settled there, who, owing to the wars, were not thriving; (4) to entice workmen over from Flanders, who, owing to the threatening state of affairs there, would come over by the writing of a letter; (5) to give the same encouragement to Tapestry makers as to the 100,000 manufacturers of Baize, Sayes, and Serges, originally Walloons at Colchester, Canterbury, and Exeter. We have the best wool and cheaper provision than where tapestry is now made. When the trade of Baize, Says, and Serges was first set up, not a tenth part of the present manufacturies came over; but as the trade increased, the rest were obliged to come over, because their trade abroad decayed.[2]

Thomas Poyntz outlived Francis, and evidently produced tapestries of the most precious nature, judging by the prices paid for them. Their workshop had connection with a "scowrer's" at Clerkenwell. In 1686, Thomas supplied:—

> 3 peeces of ffine Tapistry Hangings of the *Monthes* wrought in Gold conteining 52 Ells ¾ at £8 10*s*. per ell = £448 7*s*. 6*d*. for Her Majesties Bedd Chamber att Windsor Castle.[3]

Eight months afterwards, in December 1686, he craved payment for four pieces wrought with gold, silver and silk, containing 142¼ ells at £8 per ell = £1138, for her great bedchamber in her new lodging at Whitehall. The subject of both commissions was the *Months*.[4] A panel representing

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[1] Historical Manuscripts Commission, *Report* xi., Part II., p. 69, and House of Lords Ms. Doc. 42 (*a*).

[2] Historical Manuscripts Commission, *Report* xi., p. 69.

[3] *The Lord Chamberlain's Books*, No. 2/440, No. of a/c 19.

[4] Ibid. No. 2/440, No. of a/c 33.

November and *December*, within a border of large swags of flowers, fruit, and vegetables, bearing the name of Thomas Poyntz and the arms of the city of London (the cross of St. George and a bloody dagger), accompanied by a set of the *Seasons*, illustrated by labours of the fields and pastoral subjects, in a border of scrolls, baskets, swags of flowers and fruit on a brown ground, the whole formerly at Houghton Hall, were sold at Christie's in 1902. In that mansion there still hangs the *Kings and Queens* by Francis Poyntz. The name THO. POYNTZ appeared on a hanging belonging to Mr. M. Harris. It represented the month of *October* by the labour of the wine-press, and *November* by ploughing and sowing, with wreathed Corinthian columns, within a border of acanthus leaves alternating with roses, tulips, daffodils and other flowers on a yellow ground. Three tapestries representing the *Battle of Solebay* in borders of martial emblems, the flags of England and Scotland, and containing the cipher of James II., and having, in the top, the arms of the first Lord Dartmouth, were sold at Christie's in July 1923 for £3570. Two panels repeated the scenes in those at Hampton Court ; the third showed a different phase in the battle. They were signed by Thomas Poyntz, and bore the Mortlake mark, and had been long at Dodington Park, Chipping Sodbury, while the arms indicate a date of manufacture after 1683. The other two tapestries of the *Battle of Solebay*, with the name of Thomas Poyntz and the St. George cross shield, are at Pyrford Court, Surrey, the property of the Earl of Iveagh.

During the second half of the century a number of weavers left the Mortlake manufactory to set up establishments of their own, generally in or near London. Lambeth was the locality chosen for the workshop of William Benood. John and William Benood were living in the Tapestry House at Mortlake in 1651.[1] William's workshop was a very important one, its productions in the year 1670 being recommended, in preference to those of Mortlake, by Sir Sackville Crow. On July 12, 1670, Benood signed an agreement with the Countess of Rutland for the making of six pieces of tapestry,

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[1] *Commonwealth Survey*, f. 1.

9 ft. in depth, after the cartoons of Rivières, from sixteenth-century designs of *Vulcan and Venus*, as used in Mortlake. The price was 25*s*. per Flemish ell, and the weaving was finished by the end of April 1671. The subjects were :—

1. Mars, Venus, and Apollo, 12 ft. long.
2. Vulcan and the Gods, 10 ft. long.
3. Neptune and Vulcan sick, 8 ft. 9 ins. long.
4. Vulcan forging, 8 ft. 6 ins. long.
5. Vulcan and Cupid, 8 ft. 3 ins. long.

The set is now in Haddon Hall.[1]

These tapestries are remarkably broad in treatment, and the technique in colour is very uncommon in tapestries later than the fifteenth century. A set of Lambeth tapestries in six pieces, " of *severall Horses*," appears in the inventory of the Duke of Ormonde's goods at Kilkenny, Clonmel, and Dunmore in 1675. It appears in another inventory as " exhibiting men on horseback."[2] From the Lambeth came a panel in the Victoria and Albert Museum. It represents an episode in the War of Troy, namely, the *Capture of Cassandra* by Agamemnon during the sack of the city, with a scene in the background illustrating her abduction from the Temple of Minerva.[3] It was woven before 1675, and in the selvedge are the words " MADE AT LAMBETH." The same inscription occurs on the edging of at least one of three hangings in Hartwell House, Buckinghamshire, which represents two *columns, with floral stems* wound spirally round them, within a border of undulating foliated stems at the foot, and caryatid female figures, whose legs are wrought like twisted tendrils, in the vertical bands. A pair of Lambeth tapestries was sold for £1312 10*s*. at Christie's in March 1920 ; in June the following year there appeared a single panel, woven with an equestrian figure, in borders of trophies of arms and garlands of flowers.

After the death of Francis Poyntz, the arras makers of the Great Wardrobe working at Hatton Garden had to find other

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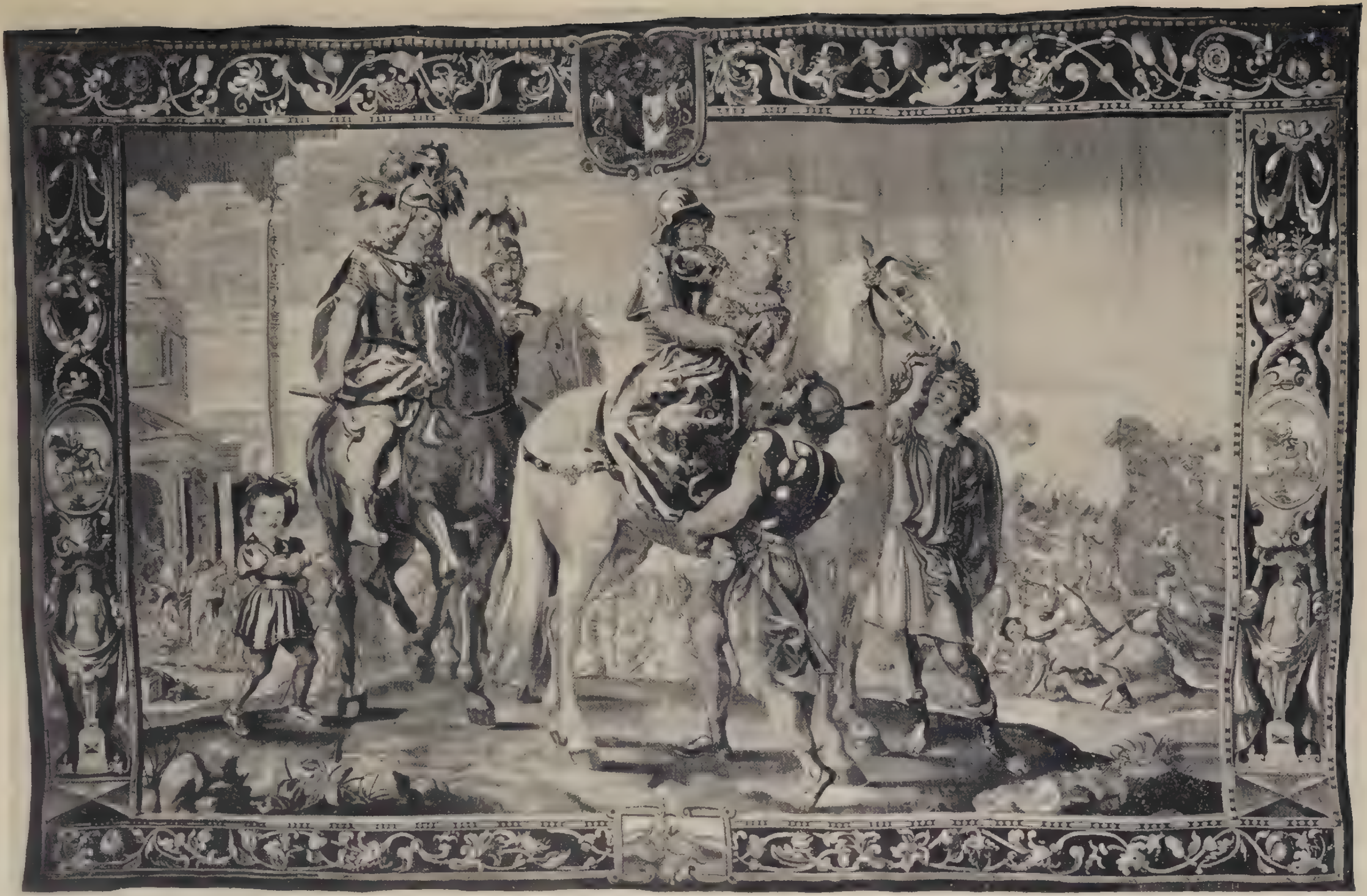
[1] Historical Manuscripts Commission, *Belvoir Manuscripts*.

[2] Kilkenny Archaeological Society, *Transactions*, 1852, p. 3.

[3] The Victoria and Albert Museum, *Catalogue of Tapestries*, 1914, pp. 22–3.



The Capture of Cassandra.

Copyright of the King.

THE VICTORIA AND ALBERT MUSEUM.

rooms, and under Thomas Axton they moved into new premises in Great Queen Street, which lies between the north-west corner of Lincoln's Inn Fields and Drury Lane, on the first day of 1686.[1] In 1689, John Vanderbank, Vanderbanque, or Vandrebanc (it was a period of variety in spelling), a Belgian, appears in place of Axton as chief arras maker, and in August 1690 he craves allowance

	£	s.	d.
For 4 Peeces of fine Tapestry Hangings designed after the *Indian Manner*, cont. 99 ells £5 per ell	495	0	0
For the drawing roome att Kensington.[2]			

In 1691–1692 he charged

ffor 2 peices of fine tapestry hangings designed workt after the Indian manner and 2 old pces. lengthened containing in all 54 ells ¼ at £5 per ell. ffor her Maties. withdrawing Roome at Kensington . . . £271 5*s*.[3]

In 1693 he finished two fine silk tapestries designed to fit the end of the long room in the Customs House of the Port of London. For these he had to make drawings to represent the *Customs House* in the hangings, the cartoons costing £13 10*s*. There were 95½ ells of materials in the tapestries, for which he received £286 10*s*.[4]

The tapestries woven by Vanderbank for the Queen's withdrawing-room at Kensington were in all probability what we now term *chinoiseries*, and the general composition consisted of many groups of figures and details more or less isolated on a dark ground—the scheme of a lacquer screen. The grounds are brown, dark blue, or neutral black; the motives are generally creamy white, with shading in vivid mother-of-pearl tints. The figures are sometimes Indian, sometimes Chinese; the architecture is nearly always of Chinese character. A number of these hangings bear the name of John Vanderbank, variously spelled, or his initials—J. V. D. B. An unsigned set, once the property of Elihu Yale (1648–1720), the founder of Yale University, U.S.A., for about two centuries hung in Glemham Hall, Suffolk, was in recent years sold, and now decorates a room in Yale University. It comprises four panels, the chief motives of each being:—the Palanquin, the Concert, the Toilet, and the Promenade, so styled from a prominent incident in each. There is a fine set in the Vyne, near Basingstoke; others at Belton House, Addington Hall, the Victoria and Albert Museum and in private ownership. In January 1919, at Christie's, five *chinoiseries* reached the price of £4725; in July 1924 four others were sold for £6800 at Sotheby's.

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[1] *The Lord Chamberlain's Books*, No. 2/439, No. of a/c 81, Jan. 1, 1686.

[2] Ibid. No. 2/441. No. of a/c 94.

[3] Ibid. No. 2/442, No. of a/c 44.

[4] Ibid. No. 2/442, No. of a/c 22.

In the Wardrobe there are references to tapestries of the *History of Diogenes*, of which several sets are extant. They probably are of Mortlake origin, and are referred to in 1692.[1] The borders of the series at Weald Hall are evidently by Clein; those at Belton House are of different pattern. There is a set at Holyrood Palace, Edinburgh. Four panels of the *Story of Noah's Ark*, another interesting seventeenth-century series, in borders of trophies, flowers, and fruit, with tablets at the foot inscribed "The History of Noah's Ark," appeared at Christie's in April 1924.

William III. commissioned Flemish weavers to reproduce the *Battle of Bresgate*, the *Descent on Torbay*, and the *Battle of the Boyne*, in tapestry. These were woven by Clerk, Venderborght, De Vos and Cobus of Brussels, from designs by Jean Lottin. In his reign a very heavy duty was put on tapestry hangings woven abroad, and even rich noblemen such as the Earl of Devonshire petitioned for a reduction of tariff on the importation of their acquisitions.[2] How heavy the customs fees were is shown by a report by the Attorney-General to the Lords of the Treasury in 1693. His report deals with a petition of merchants and others trading in the importation of dornix and tapestry from Flanders, as to whether the £10 per cent. additional to be levied by 4 and 5 William III. on tapestry and dornix was to be computed on the value of the goods by the oath of the merchants or according to the value contained in the book of rates; and the

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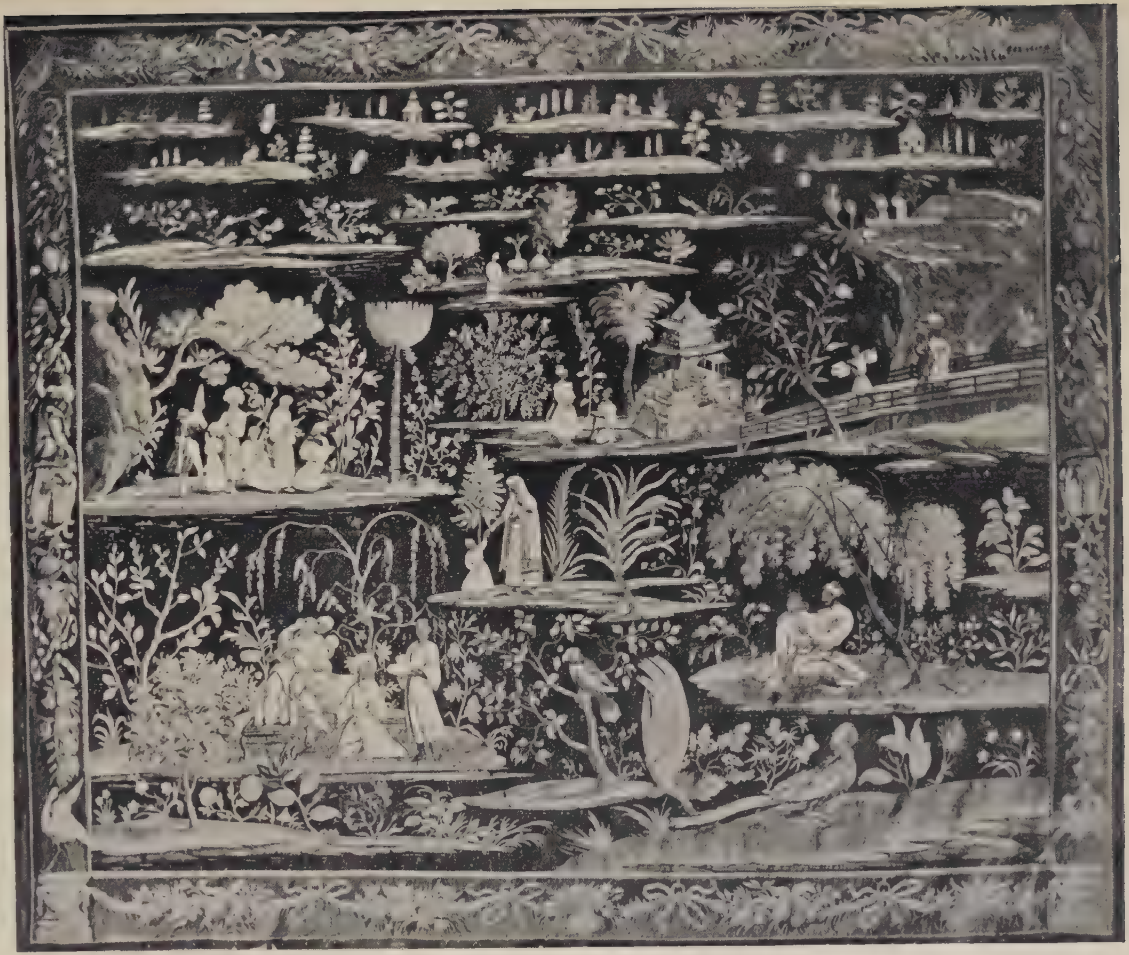
[1] *The Lord Chamberlain's Books*, No. 2/442, No. of a/c 44.

[2] *Calendar of Treasury Papers*, vol. 1556–1696, p. 176.



Chinoiserie.

YALE UNIVERSITY.

Formerly belonging to Elihu Yale, Founder of Yale College.

Attorney General gave his opinion in favour of the latter as a point of law, though the merchants affirmed it would amount to 45 per cent., and be a total prohibition.[1]

The inventories made in the seventeenth century are very rich in lists of tapestries. That of Hengrave Hall was written in 1603. The great chamber of the house was hung with eight large pieces of hangings, *park-work* with *great beasts and fowls*, and there were 160 yards of it. Then comes a piece of like arras that hung between the little chimney and the window. Then two pieces of like arras, somewhat finer, that hung on each side of the posts of the great window, and two pieces of like arras which hung over the chimney, " whereof one hath *Sir Thomas Kitson's* and the *Cornwallis ther armes* in ye border of it, the other wrought with *greate beasts*." After these came four window clothes of *park-work* arras, but somewhat coarser than the rest. In the dining chamber there were seven pieces of tapestry hangings, all *park-work* (that is, *verdures*, or *landscapes*), besides a hanging cloth of tapestry for the chimneys, of the *Story of Danea*. In the chief chamber there were six pieces of arras hangings of *forest-work*, in the chapel four little and three great cushions of tapestry, while the chapel closet contained one round cushion of arras and two of tapestry. The chapel chamber was decorated with seven pieces of imagery.[2]

Another interesting inventory gives a list of the hangings at Cosse in 1622. The titles, unfortunately, have not been preserved, but some of the tapestries were of silk and gold, while others bore the Cardinal's arms (Cardinal Wolsey). They are in several instances described as *oris* (? arras) hangings or *helinges* (hallings).[3] In the funeral inventory of Viscount Kilmorey in 1631, the great dining-chamber is stated to have contained " two great carpettes, one of Turkey worke, the other of arras, with my lord's arms, and six pieces of arras hangings."[4]

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[1] *Calendar of Treasury Papers*, vol. 1556–1696, p. 308.

[2] *Antiquities of Hengrave*, p. 25.

[3] Historical Manuscripts Commission, *Report* x., Part IV., p. 163.

[4] Ibid. *Report* ix., p. 374.

The stately homes of England were sumptuously furnished with arras in the seventeenth century. The Civil War wrought havoc with plate and other intrinsically valuable objects, while the hangings seem to have escaped wilful destruction as a general rule. The mansions of the Earl of Devonshire contained many hangings in 1678: eighty-two in Devonshire House, sixty-two in Southampton House, and at Roehampton House fifty-six.[1] In the seventeenth century it was not unusual for the nobility to carry hangings with them while travelling. On March 20, 1629, the Duchess of Buckingham, writing from Buckingham House, directs Captain Pennington to deliver to the bearer, Thomas Lovett, ten pieces of tapestry hangings and the tent, with a bundle of sea-beeds (?sea beds), delivered to him for the Duke's intended voyage.[2] An interesting note was sent by Mr. Levison from the Low Countries, giving the size and price of a set of hangings representing the *History of Vertumnus and Pomona*, and the name of the fabricant, Martin Rambaut of Brussels.[3]

On the death of Mary, Queen of William III., and daughter of James II., an inventory of royal furniture, etc., was drawn up, in 1695, which, though lacking in detail, is a valuable register.

IN THE STANDING WARDROBE AT WHITEHALL

6	peices of hangings of the Story of *Hero and Leander.*
5	peices of hangings of the Story of *Eneas.*
2	peices of hangings of the *Seasons* in small figures.[4]
4	peices of hangings of the Story of *Vulcan.*
8	peices of hangings of the Story of *Jacobb.*
2	peices of hangings of *Herculus* very old.
5	peices of hangings of the *Triumph of Caesar.*
5	peices of hangings of the *Apostles.*
6	peices of hangings of the 12 Months.[5]
3	peices of hangings of the *Kings of Assirria.*
7	peices of hangings of the *Bacchanalls.*[6]
5	peices of hangings of the *Story of the Boys.*[7]

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[1] Historical Manuscripts Commission, *Report* iii., p. 44.

[2] *Calendar of State Papers, Charles I., Domestic Series*, vol. 1628–1629, p. 508.

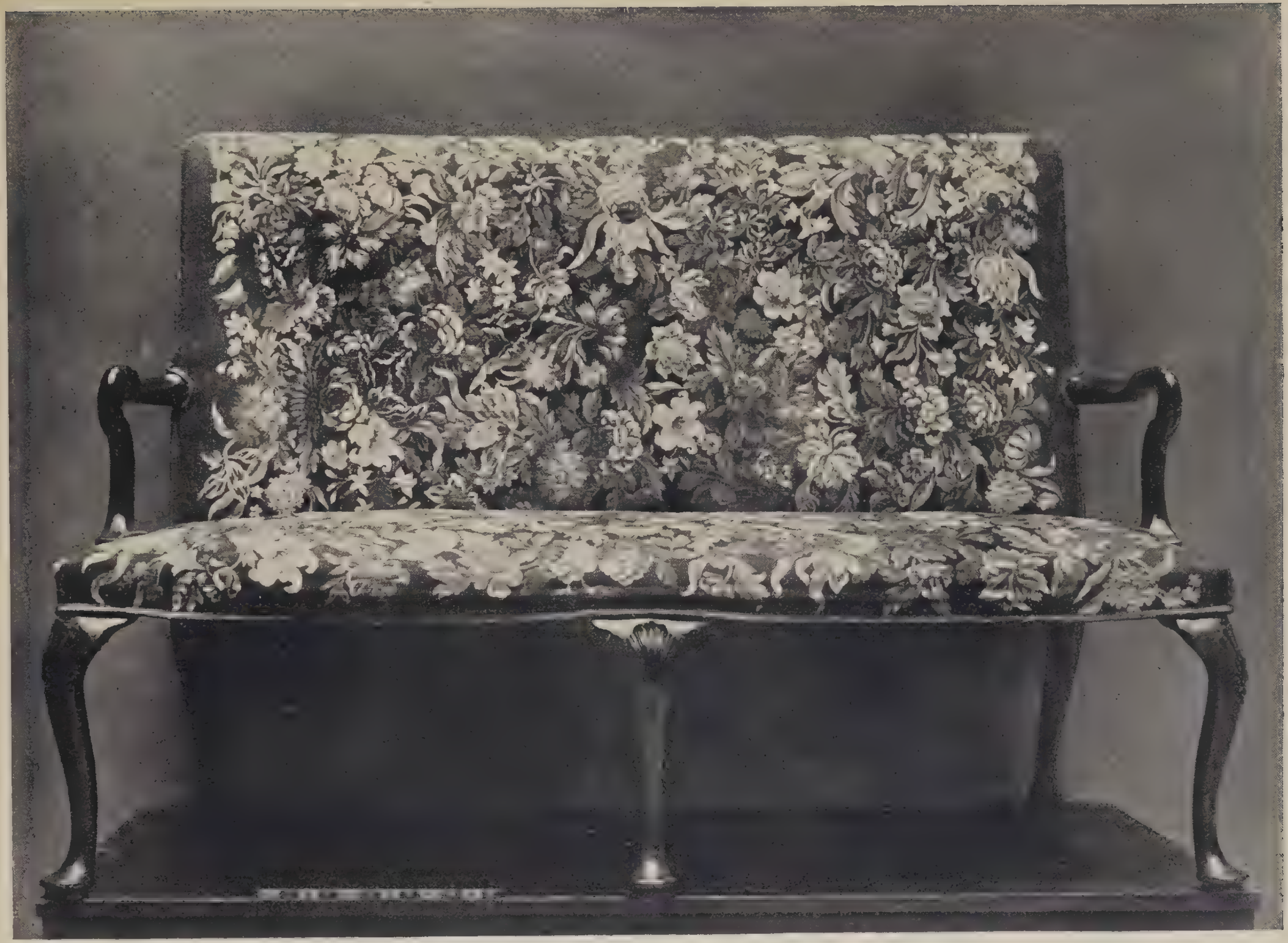
[3] Historical Manuscripts Commission, *Report* iii, p. 71.

[4] 4 peices more at Kensington.

[5] Att Kensington.

[6] At Windsor.

[7] Burnt at Kensington.



Settee.

FORMERLY THE PROPERTY OF R. EDEN DICKSON, ESQ., GLEMHAM HALL.

5 peices of hangings of the *Landskipp* with Potts of fruits in the Border.[1]
5 peices of hangings of *Landskipp* with a narrow border and basketts of flowers in the borders.[1]
5 peices of hangings of *Pollidore.*

In the Removing Wardrobe at Whitehall

4 peices of Elizeus 10 foote deepe & a ½.
5 peices of *Constantine* 11 foote Deepe.
4 peices of *Gardens and Fountains* 12 foot Deepe.
4 peices of *David* 12 foot & a ½ deepe.
8 peices of *Noah* 12 foot Deepe.
4 peices of *Romulus and Remus* 14 foot Deepe.
3 peices of *Amasons* 11 foot Deepe.
8 peices of *Troy* 11 foot Deepe.
2 peices of *Dauid* 9 foot Deepe.
6 peices of *Imagerry* garrard 11 foot Deepe.
2 peices of Eliseus 14 foot Deepe.
3 peices of *Jacob & Esau* 8 foot Deepe.
5 peices of *Complections* 12 foot Deepe.
4 peices of *Sweads* 11 foot Deepe. No. 1.
7 peices of *Sweads* 11 foot Deepe. No. 2.
4 peices of *Mussis* 11 foot Deepe.
3 peices of *huntinge* 10 foot Deepe.
7 peices of *Buskages* 11 foot Deepe. No. 3.
5 peices of *Buskages* 11 foot Deepe. No. 2.
3 peices of *Landskype* Pillers on the borders 8 foot Deepe.
4 peices of W H 9 foot Deepe.
6 peices of *fflower potts* 11 foot Deepe.
6 peices of *Tobias* 8 foot Deepe.
6 peices of *Acteon and Diana* 14 foot Deepe.
2 peices of *Forrest Works* 8 foot Deepe.
2 peices of *Sampson* 11 foot Deepe.
4 peices of *David & forrest* Worke 8 foot Deepe.
1 peice of *Solloman* In a Rundle 12 foot and ½ Deepe.
3 peices of *Diana* 10 foot Deepe.
5 peices of *fflower potts* 11 foot Deepe.
3 peices of *Meliager* 13 foot Deepe.
16 peices of J B of seuerall depths.
5 peices of *fillius Prodigus* 14 foot D.
5 peices marked X of seueral Depths.
2 peices of the *Raigne of the Sabeans* 13 foot D.
5 peices of *fflower potts* 11 foot D.
8 peices of *Landskip* Queen Mothers 11 foot D.
8 peices of *Ezekias* Queen Mothers 12 foot D.
8 peices of *Charlemaine* 13 foot D.
1 peice of Arres of *Serguss Paulus* 16 foot D.
7 peices of Arres of the *Signes* 15 foot D.
7 peices of Arres of the *Anticks* 15 foot D.
10 peices of 88 (*the Armada*).

[1] These suites of Hangings were sent to Newmarket the 4th of March, 1674.

3 peices of *Haneball and Scipeo* 11 foot D. Windsor hangings.
9 peices of *Jerusalem* 16 foot D. Windsor hangings.
6 peices of *Troy* 16 foot D. Windsor hangings.
62 peices of Odd old hangings of seuerall sorts wth out marks.
6 peices of *Saul* 9 foot D.
6 peices of *Landskape* 10 foot D.
12 Tapestry Chimney Peices.

In the Standing Wardrobe at St. James

9 peeces of Arrass hangings of *Hanniball and Scipio* 13 foote.
7 peeces of Arrass hangings of the *Planetts* 12 foote.
5 peeces of fine *Landshaps* hangings 11 foote.
7 peeces of hangings of the *Apostles* 14 foote.
9 peeces of hangings of the *Sciences* 12 foote.
8 peeces of hangings of *Abraham* 11 foote.
6 peeces of hangings of *David.*
6 peeces of hangings of *David* 11 foote.
6 peeces of hangings of *Sampson* 11 foote.
10 peeces of hangings of fine *flower potts* 13 foote.
6 peeces of hangings of the *Planetts* 11 foote.
8 peeces of hangings of *Eugenia* 12 foote.
8 peeces of hangings of *Marcus Aurelius* 11 foote.
8 peeces of hangings of *Alexander* 12 foote.
5 peeces of old hangings 13 foote.
3 peeces of the hangings of *David* 11 foote.
5 peeces of old hangings.
4 peeces of hangings of Elizeus 11 foote.
5 peeces of hangings of *Hero and Leander* 11 foote.
6 peeces of hangings of fine *forrest* worke 10 foote.
6 peeces of hangings of *Don Quixit* 8 foote.
4 peeces of hangings of *Theadosia* 13 foote.
5 peeces of hangings of *Cleopatra* 9 foote.
7 peeces of hangings of *Aesops fables* 8 foote.
12 peeces of borders for them.
9 peeces of hangings of *Meliager* 13 foote.
8 peeces of hangings of *Constantine* 11 foote.
5 peeces of hangings of *Constantine* 12 foote.
6 peeces of hangings of *Diogenes* 11 foote.
3 peeces of hangings of *Seafights* 13 foote.
3 peeces of fine *Landshape* hangings 10 foote.
6 peeces of hangings of *Dutch feasts* 11 foote.
8 peices of hangings of *Red flower potts* 11 foote.
4 peices of hangings of *Landshapes & Pillers* 11 foote.

In Hampton Court Wardrobe

Tenn Peeces of Rich Arras hangings of the Story of *Abraham and Lott* Lyned with Canvas.
Tenn Peeces of the Like hangings of the Story of *Joshua* Lyned with Canvas.

Nine Peeces of the Like hangings of the Story of *St. Paul* Lyned with Canvas.[1]

Tenn Peeces of the Like hangings of the Story of *Caesar and Pompey* Lyned with Canvas.[2]

Tenn Peeces of Arras hangings of the *Mounths* Lyned with Canvas.[3]

Two Peeces of Arras hangings of the Story of *Aeneas* Lyned with Canvas Tapestry Hangings.

Seven peeces of Good Tapestry hangings of the *Liberall Arts and Sciences* lined with Canvas.

Eight peeces of Good Tapestry of the Story of *Cleopatra* Lined with Canvas.[4]

Eight peeces of Good Tapestry of the Story of *Tarquin and Lucretia* Lined with Canvas.[5]

ffive peeces of Tapestry of the Story of *Decius* Lined with Canvas.

Eight peeces of old Tapestry of *the old and new Law* with the *Armes of England* in the borders.

Three peeces of the same Tapestry without Arms.

Two peeces of old Tapestry of the *Morions* Lined with Canvas.

Three Peeces of old Tapestry of the *Triumphs*.

Eight peeces of Tapestry of Sortings with the *Cardinall's Arms* Lined with Canvas.

One peece of the same suite without Arms.

Six peeces of Tapestry of the Story of *Meleager* Lined with Canvas.

Four peeces of very old Tapestry of the *Nine Worthies* Lined with Canvas.

Tenn peeces of very old Tapestry of *Hercules' Labours* which are very bad.

Nine peeces of very old tapestry of *Ahasueras and Hester* Lined with Canvas. 2 of them are Rotten and good for nothinge soe there are but seven.

Tenn peeces of very old Tapestry of *hawking and huntinge* all past service and good for nothinge.

There are Ten Peeces of old tapestry hanging of severall sorts and Nine are still in the Wardrobe.

Most of these old suits of Tapestry hangings are not fitt for service till they be mended.

WINDSOR WARDROBE

In the King's Presence.
Six peeces of Tapestry hangings of *Hezekiah*.
In the King's Privy Chamber.
Four peeces of Tapestry hangings of *Months and Seasons*.
In the King's Withdrawing Roome.
Five peeces of rich Tapestry hangings of *Caesar and Pompey*.
Queen's Privy Chamber.
Four peeces of Tapestry hangings of *Caesar and Pompey*.
Queen's Presence.
Four peeces of hangings of *St. Paul*.
Queen's New Gallery.
Six peeces of hangings of the *Months and Seasons*.
Queen's Withdrawing Room.
Six peeces of new hangings of the *Months*.

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[1] 4 of these peeces are at Windsor.

[2] ij of these peeces are at Windsor.

[3] All these peeces are at Windsor.

[4] All these peeces are at Windsor.

[5] All these the Queen Dowager had.

Queen's Bed-chamber.
  Five peeces of New Hangings of the *Months*.
In that Roome which was Called the Little Bed Chamber.
  The Roome is hung with Six peeces of Tapestry hangings called the *Bacchanalls*.
In the King's Stoole Roome.
  7 peeces of very old hangings called the *Triumphs*.
  4 peeces of *David and Abigall* very old.
  4 peeces of *Charlamaine* very old.
  2 peeces of *Lilly Potts*. Very old.
  6 peeces of *Achilles*.
  1 peece of the *Bacchanalls* which makes up the Suite in the Low Lodgings.
  2 peeces of *Hezekiah* which compleates the Suite in the King's Presence.
  9 peeces of *Cleopatra*.

IN HIS MAJESTIES HOUSE AT NEW MARKETT

In the Dressing Roome.
  Three peeces of *Landshapes hanging with white Pillours* and borders.
In the Withdrawing Roome.
  Three peeces of *Landschaps* hangings.
In the Presence.
  Six peeces of hangings of *Saul* and one peece of *Landschapes*.
In the old Prayer Roome. The King eats there.
  Six peeces of *Landshapes* hangings and one peece of *the Prince's Armes* for a Chimney Peece.
In the Back Stairs Roome.
  Four peeces of *Landshapes* hangings.
In the Round Closett there.
  Two peeces of *Landshape* hangings.
In Mr. Caple's Roome.
  Two peeces of *Landshape* hangings.

HIS MATIES. PALLAS ATT KINGSINTON

3 peices of tapestrie hangings of the Sute of *Muleager* 13 foote Deepe.
7 peices of tapestrie hangings with *India figures* 9 ffoote Deepe.
4 peices of Arris hangings of *Cesar & Pompey* 14 foote & ½ deepe. Hampton Court Charge.
5 peeces of Tapestry *Landskips*.
6 peeces of Tapestry *Landskips* of the *Dutch feasts* 11 foote deep.[1]

The details relating to tapestry in Scotland in the seventeenth century are very meagre. On the occasion of the visit of James I. of England and VI. of Scotland to the latter country, there was a charge to the Earl of Mar and five other noblemen to give account of the royal tapestry and other household stuff in their possession. Alexander, Earl of Dunfermline, produced ten pieces of "auld and worne tapestrye of the *storie of Aeneas*, the *storie of Troy*, and the *storie of Mankynd*." Alexander, Earl of Linlithgow, confessed that he had one piece of tapestry and "ane old sheare (? chair)" and that the tapestry was "cuttit through be umquhile Andro Cokburne, foole." John Cranstoun confessed that the Earl of Home had four pieces of his Majesty's tapestry which he alleged his Majesty gave him for two hunting horses.[1]

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[1] *The Lord Chamberlain's Books*, No. 5/67.

After the execution of Charles I. the Parliamentary Committee reserved some of his belongings in Scotland from the sale. Several hangings in Dalkeith House were allotted to the use of Col. Lilburne, commander-in-chief. These comprised nineteen tapestries, inclusive of six small pieces of imagery and one of forest-work.[2] Some of the tapestries in Scotland were brought to London.

An order from the Council of State, November 15, 1655, submitted for Mr. Kinnersley's consideration a proposal from Lord Broghil to use the hangings that were in Dunottar Castle. Thereupon Mr. Kinnersley stated that in May 1654 the wardrobe goods from Dunottar Castle were delivered to him, but there were only twelve pieces of hangings and no feather-beds. When he attended the late King to his coronation in Scotland in 1633, there were in the keeping of Sir John Achmoutie, keeper of the wardrobe in Scotland, 200 feather-beds with bed-clothes, etc., and as many hangings as furnished Holyrood House, Edinburgh Castle, Linlithgow, Dunfermline, Stirling, and St. Johnston's, which at 60 per house, a small proportion, makes 400 pieces. He further asked for a letter to General Monk to assist his agent to find out these concealed goods (for Cornet George Butler sent down in 1654 could hear nothing of them), and but for him (Kinnersley) nothing more would have been heard of them. He thinks they should send for a true particular of what there is, and in whose custody, and the real value, and then consider what should remain there, and what be returned for his Highness's service.[1]

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[1] *Register of the Privy Council of Scotland*, vol. 1613–15, pp. 515–21.

[2] *Calendar of State Papers, Commonwealth, Domestic Series*, vol. 1653–4, p. 197.

It was found on January 16, 1656, that, besides the twelve pieces of hangings at Dunottar Castle, the twenty-two used by the Scottish Council, and the six at Dalkeith, there were other hangings, plate, and goods of the late King in charge of Sir John "Actmooty," master of the wardrobe. Thereupon President Laurence wrote to the President and Council of Scotland on May 9, 1656, to the effect that his Highness and the Council have heard that Col. Reid delivered to Wm. Hawkins (agent to Kinnersley) one set of tapestry hangings of the *History of Noah* containing eight pieces, a second set of seven pieces, seven Turkey carpets, four feather-beds, four rugs, four blankets, three bolsters and one quilt; also that Col. Cobbet delivered to him four pieces of tapestry hangings of the *Labours of Hercules*, which by order of April 2 were delivered to the Sequestration Commissioners till his Highness's pleasure therein should be known. They now order that the above be sent hither (Whitehall) and delivered to Clement Kinnersley, keeper of the high wardrobe, to be used for his Highness's service here, and you are desired to send them accordingly.[2] The *Labours of Hercules* was a favourite subject in the tapestries of the Scottish monarchs. James II., on the occasion of his marriage, bought a hanging of *Hercules* from James Homyll, and it is mentioned in Leland's description of the marriage festivities. From this description there appears to have been more hangings of the same subject; and the inventory of 1542 records nine pieces of the *Life of Hercules*. Probably the four tapestries delivered to Cromwell formed part of this set. There was also a bed of embroidery, the subject being the *Story of Hercules*.

A royal manufactory was set up in Ireland in the reign of Charles II. at Chapelizod, near Dublin, for the weaving of linen, tapestry, woollen cloths and other fabrics, under the management of Colonel Richard Lawrence, who imported weavers from France and the Low Countries in 1667.

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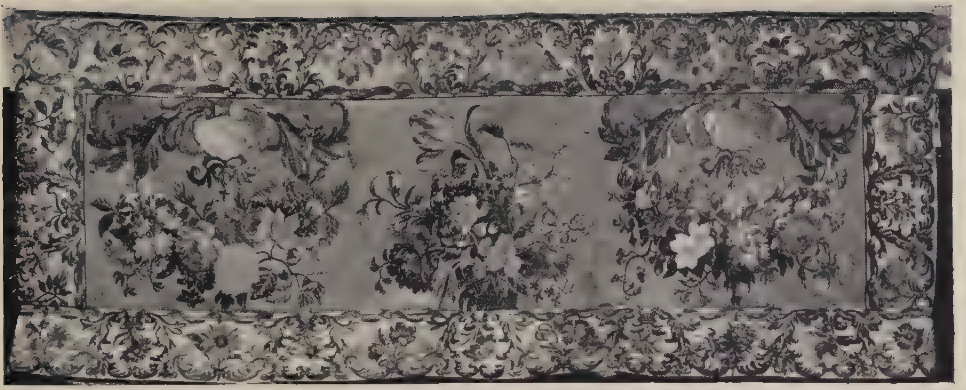
[1] *Calendar of State Papers, Commonwealth, Domestic Series*, vol. 1655–6, p. 23.

[2] Ibid. p. 315.



Floral Panel.

ANDERSON GALLERIES, NEW YORK.

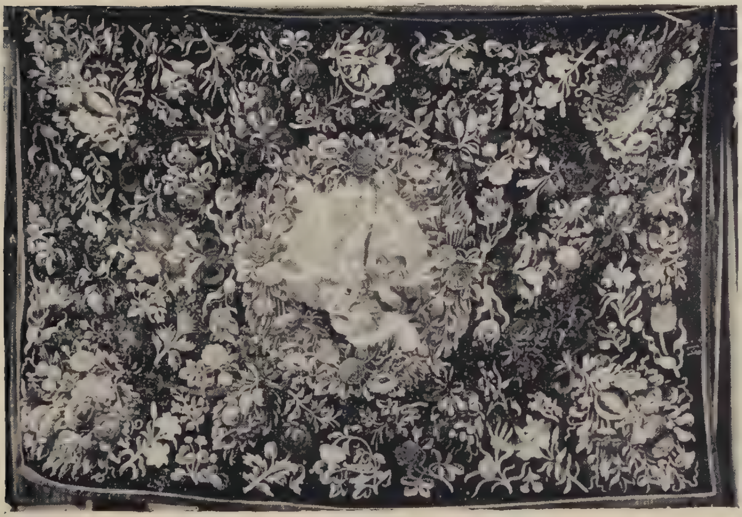


Table-cover.

Lawrence retired in 1677, having made over the business to Christopher Lovett, alderman of the city of Dublin and linen manufacturer, who was granted letters patent under the great seal of Ireland, dated July 17, 1677, by which he received a twenty-one years' lease of the bleaching-yards and weaving-shops at Chapelizod near Dublin. For the better carrying on of the linen manufacture, King Charles II. granted the alderman £1200 as stock in utensils, such as looms, geers and yarn, to be delivered up at the expiry of the lease. Lovett on his part promised to keep twenty looms working in manufacturing linen, besides what he kept up in working and making tapestry.[1] The Irish manufactory was certainly a busy one, and worthy of a better fate than that which befell it. Of the subjects of its weavings we know but little, and its life was not a long one. Upon November 16, 1689, the Commissioners of Customs in London reported to the Lords of the Treasury on a petition of John Lovett, late of Dublin, merchant; stating that he had been forced by troubles out of Ireland, and had brought thirty-eight pieces of tapestry hangings " of their Majesties' Manufacture of Ireland," which were then in the customs-house in London and not designed for a foreign market. He prayed to have them delivered customs-free, and left the matter to their lordships' consideration. The petition was favourably received and acceded to.[2]

John Lovett was probably a son of Christopher, alderman of Dublin, who received the grant from Charles II. When Christopher died, Frances, his widow and executrix, carried on the manufactory, assisted probably by John. It met with scant success. She, being a Protestant, suffered greatly during the revolution of 1688. On her refusal to furnish the Irish army and its French auxiliaries with shirts and tents, her goods were seized by a Quaker named Broomfield, who gave them to the Jacobites. She petitioned the Crown for permission to resign the undertaking, and upon June 11, 1692, a warrant was issued, releasing her from the covenants of the original agreement of 1677.[1] It would be interesting to know what became of the thirty-eight hangings (767¾ ells) brought to London in 1689. They are described as tapestries having silk in them, and the duty paid upon Flemish hangings of the same quality was at the rate of 13*s.* 4*d.* (*Treasury Papers*, vol. vi.)

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[1] *Calendar of State Papers, William and Mary, Domestic Series,* vol. 1691–2, p. 321.

[2] *Calendar of Treasury Papers,* vol. 1556–1696, p. 77.

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[1] *Calendar of State Papers, William and Mary, Domestic Series*, vol. 1691–2, p. 321.

CHAPTER XIV

TAPESTRY-WEAVING IN FLANDERS, ITALY, GERMANY, ETC., IN THE 17TH CENTURY

THE beginning of the seventeenth century found tapestry manufacture in the Low Countries in a most unsatisfactory condition. There were, despite the constant emigration, plenty of operatives in the country, but the methods employed in the craft were unworthy of its traditions. The unrest, a consequence of the long wars, exercised a baleful influence over manufacture and commerce. When peace was assured the revival of trade set in. Under the government of the Archduke Albert and Isabella, his Duchess, the development of industry was encouraged, and the tapestry-weavers were granted, in 1606, special privileges in regard to taxation, etc., while substantial help was rendered by the ordering of tapestries, and grants of money were given to encourage the work. On one occasion in 1607 no less than twenty-nine hangings were bought: sets of the *History of Pomona*, *Paris and Helen*, the *Wars of Troy*, and *Garden* pieces.[1]

About the middle of the century, in 1655, the tapestry merchants were provided with an exhibition gallery, where they could display their wares in Brussels instead of sending them to the market of Antwerp as was formerly the custom. This was a great advantage, and the tariff was very moderate; not only could Brussels tapestry be bought in the gallery, but hangings made in Oudenarde and Antwerp as well.[2] At this time the Brussels weavers had no lack of good cartoons, the compositions of the painting school of the time were very suitable for reproduction in woven material. The designs of Rubens were much utilised, especially his *History of Achilles*, a set of eight pieces, *History of Ulysses*, *Triumph of the Church*, *History of Decius*, etc. Many of his pictures and sketches were used as models for hangings. In addition to the works of Rubens, the craftsmen of Brussels utilised designs by the following artists :—

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[1] M. Houdoy, *Les Tapisseries de haute lisse; Historie de la fabrication lilloise*, p. 148.

[2] M. Alphonse Wauters, *Les Tapisseries bruxelloises*, p. 227.

Jean Bol de Malines, Josse de Momper, Denis and Louis Van Alsloot, Louis de Vaddere (*Pan and Psyche*, 1658; *Diana and Pan*), Antoine Sallaerts, Lancelot Lefébure, Daniel Leyniers, Jerome de Potter, Jean Van Kessel, Herp, Jacques Artoys, Van Schoor, Lucas Achtschellinck, Jacques Van der Heyden, Lambert de Houdt, Pierre Rysbrack, Jean Lottin, François Van Orley (*Venus and Adonis*, *Psyche*), Victore Honore Janssens, etc.

Beginning with the grand historical compositions of Rubens and his school, the prospect of improvement in tapestries generally looked very bright. The designs were well drawn, and the figures showed vigorous action. As the school of Rubens became more feeble in its conceptions and expression, the designs for tapestry followed suit, until a period came when the grand figure compositions were supplanted by landscapes. The rustic scenes by Teniers were much used for cartoons in tapestry-making, and the style became a famous one. There is no mistaking a "Teniers" tapestry, which, perhaps, has been too strongly condemned by purists of the past generation.

The tapestry-weavers in Brussels and the whole of the Low Countries had now to face serious competition. That of the English manufactories at Barcheston and Mortlake affected their markets but slightly, for English tapestry, though much admired on the Continent, was apparently almost entirely absorbed in the United Kingdom. It was different in regard to the manufactory of the Gobelins in Paris. The genius that controlled its organisation, the wealth of artistic talent engaged on its designs, the excellence of its technical methods of weaving and the high quality of its metal thread, silks and wools, endowed its productions with a richness and brilliancy that put the tapestries of England, the Netherlands and Italy in the shade. Although there was no actual competition in the markets, the fact that the Brussels manufactories in the latter half of the century no longer occupied the first place in excellence had a certain effect on the tapestries of the Netherlandish capital. In vain did the Flemish, English and Italian weavers copy the Gobelin designs, although a certain commercial demand existed for these copies. There was no life in them. The competition of the other French royal manufactories, however, was commercial. The manufactory of Beauvais had depots for the sale of its productions in Paris and in Leipsic, as well as in Beauvais.

The greatest blow to the craft in the Netherlands was the emigration of artists and experienced weavers, to whom the trade had become almost a hereditary instinct. The departure of Mark Comans and François de la Planche, with men enough to set up eighty looms in Paris and provincial France in the first years of the century, was a loss most keenly felt in Brussels and Oudenarde, but which had effects throughout the Netherlands. The establishment of fifty Flemish weavers in 1619 at Mortlake was a direct consequence of it, and in turn it led to more emigrations. The departure of weavers like Jan Jansens of Oudenarde, who was to become the principal contractor for the high loom at the Gobelins, was a sign of what might come, and did come. In the beginning of the seventeenth century there were within the Corporation in Brussels 100 master weavers and 1500 workmen; in the beginning of the eighteenth century the tapestry-weaving population consisted of 9 masters and 150 men.

Cheapness, haste and excessive production were responsible for the decay of the industry in Brussels. Tapestry became less delicate in colour, and the prevailing tones were generally brown. The Parisian jury of 1718 reported that "Since the formation of the Gobelins, Brussels had adopted a sombre and brown style for the flesh-colours and has frequently employed bad dyes." The evidence of an Italian critic is valuable. According to him, the most esteemed dyes were those of Antwerp and Brussels; but his testimony is of the seventeenth century. Daniel Leyniers was a dyer, and the perfection of dyeing consisted in some operations carefully concealed, which the critic bewailed his ill-luck in not being able to find out. He states that the most famous tapestry-weavers in Brussels were Jean Raes, François Van Cotthem, Jean Raet, the Widow Geubels, and Bernard Van Brustom.

Catherine Van Eynde was the wife of Jacques Geubles, a leading weaver of the late sixteenth century, whose mark appears on many tapestries of his time. After his death Catherine, known as Widow Geubles, carried on his work and was probably the most successful woman tapestry-weaver ever known. In 1605 she sold to the "Archdukes" of Austria, Albert and Isabella, Governors-General of the Netherlands, a *History of Joshua*, in thirteen panels, containing 385 ells, at 19 livres per ell = 7215 livres, and a *History of Troy*, in seven hangings, 185 ells, at 18 livres per ell = 3330 livres. In 1607, eight panels representing the *History of Cleopatra* left her looms, the price being 4147 livres. Six years later she produced eight panels representing *Diana Hunting*, and a *History of Noah*, in four tapestries wrought with gold. These were carried out in partnership with Jan Raes, the dominant tapestry weaver of the early years of the century, and are in the royal collection of Spain.[1] From another source we learn that the *History of Troy* woven by the Widow and Jan Raes was delivered to François Sweerts of Antwerp about 1616.[2] The Widow Geubels was dead in 1629.

Her partner, Jan Raes, was, in addition to his importance as a weaver, a man who held civic appointments. The *History of Cyrus* in six tapestries, now in the royal collection at Madrid, is of his making, except one panel, which is signed N. L. The *Acts of the Apostles*, in fifteen hangings, was woven by him in 1620 for the "Archdukes," who presented them to the Bare-footed Carmelites of Brussels. It was probably the set of thirteen panels that appeared in the sale of the collection of the Duke of Berwick and Alva, and was bought in 1877 by Baron d'Erlanger, who presented it to Hampton Court Palace, where it now hangs. There are still thirteen panels, four of the Raphael cartoons having been woven in two portions, forming separate tapestries. The borders consist

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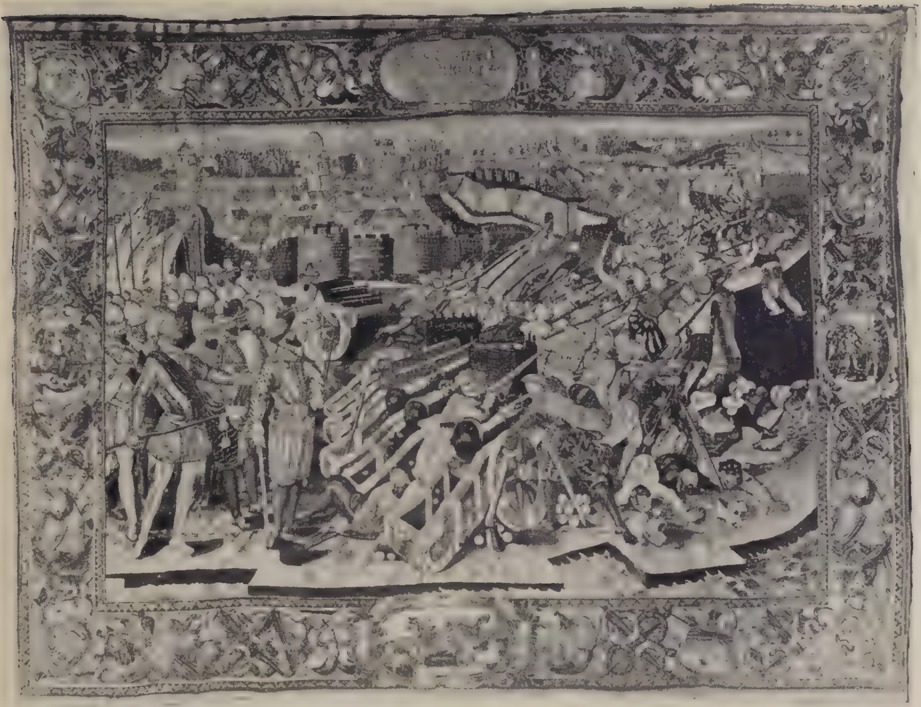
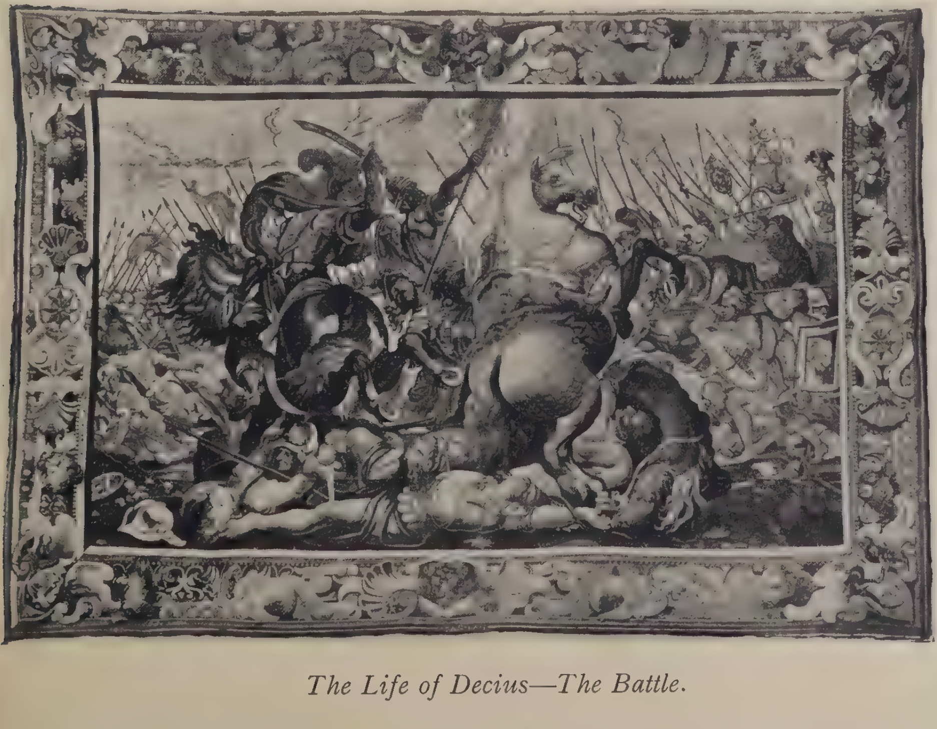
[1] Alphonse Wauters, *Les Tapisseries bruxelloises.*

[2] F. Donnet, *Annales de la Société d'Archéologie de Bruxelles*, vol. x., p. 285.



Battles of the Archduke Albert—The Siege of Calais.

THE ARTILLERY MUSEUM, MADRID.



The Life of Decius—The Battle.

of rosettes and acanthus ornaments enclosed by undulating ribbon bands. Two pieces, *The Stoning of Stephen* and *The Conversion of Paul*, are hung so as to show the mark of the workshop of Jacques Geubels. In 1625, Jan Raes sold to John Pelham, the English agent in Antwerp, two pieces of fine tapestry woven in gold, silver and silk, 13 ft. 6 in. high, representing part of the *History of Decius*. They were sent on approval to Henry VIII. to ascertain if he was willing to purchase the whole series. In the Berwick and Alva collection were also the *Consecration of Charlemagne*, a composition of fifty-one figures within borders containing masks and medallions, by Raes; and two pieces of a *History of Troy*, one of which represents Paris wounding Menelaus, and bears the marks of the Jacques Geubels workshop as well as that of Raes, while the other, measuring 3·75 m. wide by 4 m. high, exhibited the Greeks and Trojans fighting over the body of Sarpedon, who had been slain by Patroclus. The *History of Decius*, after cartoons by Rubens which are associated with the name of the Prince of Lichenstein, consisting of eight gold-woven panels in the Spanish royal collection, is the joint work of Raes and Geubels. There are other sets at Vienna. The former is responsible for a *History of Absalom*, of *Theseus*, and the *Works of Cupid*. Two tapestries, showing the *Battle of Las Navas*, in a convent at Madrid, bear the mark and name of Raes; one represents men on horseback, with scriptural scenes, such as David and Goliath, in the background; the other, a battle, with a Pope blessing a banner and expedition in the middle distance. At Christie's, in July 1902, a set of seven tapestries representing various *hunting scenes*, in rich borders of scroll and shell work, dolphins, groups of fruit, and masks at the corners, signed JAN RAES, with his monogram and the Brussels mark, were put up, and brought £350. The general height was 11 ft., but one panel was 10 ft. 8 in. and the widths varied from 15 ft. to 8 ft. 8 in. One panel contained the arms of the Cardinal who founded the Convent of the Conception, Burgos, where the tapestries originally hung. Two hangings, one of which represented *Samson and Delilah* on the terrace of a palace, figures and a town in the distance, with rich borders designed with satyrs, arabesques, fruit, etc., by Jan Raes, inscribed, "*Ars et Vis Divina superant omnia,*" measured 13 ft. 7 in. by 22 ft.; the other, *en suite,* woven with the story of *Abraham and Melchisedec*, and measuring 13 ft. by 15 ft., with two smaller panels, were sold for £157 10s. at the same auction-rooms in July 1891. Another tapestry signed by Raes, woven with a composition of eight life-size figures within an architectural border, measuring 11 ft. 8 in. by 15 ft., was offered at Christie's in July 1880. A very fine panel illustrating *a battle, and a queen kneeling to a king*, signed by Raes, was in the collection of the Count de Castro Serna at Madrid.

François Van Cotthem is mentioned from 1641 to 1659, and furnished work for Baudouin Van Beveren and Jan Cordijs.[1] In 1644, Jacob Jordaens signed a contract to paint cartoons for a chamber of tapestries, with figures having certain "proverbs" in allegory, chosen by him and done at his convenience, on behalf of François Van Cotthem, Jan Cordijs and Baudouin Van Beveren.[2]

Jean Raet (Mr. Wauters gives the name as Rat or Raedt also) was a weaver of great ability, though not so well known as others of less talent. The catalogue of the Berwick and Alva collection records a tapestry, signed by him, as representing a forest with animals, hyenas, stags, hinds and birds, in a border of figures, medallions, flowers and fruit, measuring 13 ft. high by 19 ft. 6 in. Apparently he worked in conjunction with François Van Hecke, for, in a set of four tapestries woven with the *History of Samson* and bearing the latter's name, the first is woven with a star and the letters I. R. barred. In December 1906, a panel representing *a sacrifice* (classical costume), in a border of amorini, swags of fruit and small panels of landscape, measuring 13 ft. high by 8 ft. 6 in. wide and signed RAET, came up at Christie's (£105). Another appeared there in July 1922—a view of a woody landscape, with animals and birds in the foreground, the border woven with festoons of flowers and fruit tied by ribbons, and with an oval cartouche in the centre of the top and bottom borders, with medallion views supported by caryatid figures and dolphins, bearing the weaver's signature RAT, and measuring 13 ft. 4 in. high by 19 ft. 6 in. wide. Jan Raet's career came to an end in 1664.

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[1] Max Rooses, *Jacob Jordaens.*

[2] Ibid.

Bernard Van Brustom is mentioned as holding office in the corporation in 1626, and as receiving privileges three years later. Three panels, with life-size figures, illustrating scenes from the *History of Titus and Vespasian*, with borders of birds, figures, fruit, etc., measuring 11 ft. by 13 ft., 10 ft. by 7 ft., and 11 ft. by 10 ft. 9 in., signed BERNART VAN BRUSTOM, the property of Lord Suffield, and for many years in his family, appeared in Messrs. Litchfield's catalogue, London, 1895. With his son Christian, Bernard Van Brustom ceased work in 1640.

Another celebrated master of the early period was Martin Reymbouts, who sold to the "Archdukes" Albert and Isabella a series of seven tapestries representing the *Triumph of Petrarch* in 1609. In 1611 he finished a set of twelve panels woven with a *History of Galleries and figures of Pomona*; in 1615, a *History of Troy*. His *Triumph of Petrarch* is at Madrid: the Artillery Museum there is hung with a celebrated set woven by him—the *Battles of the Archduke Albert*, in seven panels, wrought in gold, silk and fine wools. His mark is seen on two sets of fine hangings in eight panels each, representing the *Fructus Belli* designed by Giulio Romano; on a panel of *Europa*, framed in a border containing medallions of Bathsheba and Susanna; and four tapestries in a set of eight illustrating the *History of Jacob*, all of which are in the State collection of Austria. It appears also on a hanging showing *a king giving judgment*. A *History of Troy* belonging to Martin Reymbouts figures in the list of tapestries stolen during the sack of Antwerp by the Spanish troops in 1576.[1] A pair of upright panels woven with scenes from the *Life of Coriolanus* in borders of figures, landscapes, animals, birds and marine deities emblematic of the four elements—one 10 ft. high by 8 ft. 2 in. wide, the other 10 ft. 4 in. high by 8 ft. 8 in. wide—

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[1] F. Donnet, *Annales de la Société d'Archéologie de Bruxelles*, vol. viii., p. 445.

bearing the mark of Martin Reymbouts, were sold for £367 10s. at Christie's on July 19, 1915. A tapestry representing *a tournament*, with onlookers in balconies and other figures in the foreground, in wide borders woven with small landscapes, emblematic figures, amorini and vases of flowers and fruit, measuring 11 ft. 6 in. high by 10 ft. 10 in. wide, and signed by Martin Reymbouts, was sold at the same auction-rooms on May 26, 1924, for £630. At the same sale, four panels illustrating the *History of Joseph*, in wide borders with subjects allegorical of the elements, and emblematic figures at the corners in narrow borders woven with strapwork, in buff on a yellow ground, bearing the mark and signature MARTIN REYMBOUTS and measuring: (1) 11 ft. 3 in. high by 15 ft. wide, (2) 11 ft. 6 in. high by 13 ft. wide, (3) 11 ft. 3 in. high by 10 ft. 2 in. wide, (4) 10 ft. 10 in. high by 8 ft. 6 in. wide, secured the price of £1057 10s.

In 1619, Maria Spaen, widow of Martin Reymbouts, and his son Nicholas, declared that some years before that date the brothers Gaspar and François de Robiano had, and owed for, many pieces of tapestry, viz. :—

8 pieces of the *History of St. Paul*, 4 ells high. 225 ells.
7 pieces of *Planets*, 5 ells high. 225 ells.
8 pieces of *David*, 4 ells high. 168 ells.
8 pieces of *Bocages*, 5 ells high. 225 ells.
8 pieces of *Gallery*, 6 ells high. 324 ells.
8 pieces of the *History of Joshua*, 5 ells high. 225 ells.
8 pieces of the *History of Troy*, 5 ells high. 225 ells.
4 pieces of *Cyrus*, 6 ells high. 180 ells.
6 pieces of the *History of Ferdinand Cortez*, 5 ells high. 190 ells.
8 pieces of the *History of Hannibal*, 5 ells high. 225 ells.

In addition, the Reymbouts had agreed to furnish cartoons free.[1]

The second half of the century brought into prominence the names of four great master tapestry-weavers, whose ancestors were also Brussels tapestry-weavers and founders of dynasties of craftsmen. Such were the Leyniers, the Van Heckes, the Van der Borghts, and the Auwercx.[2]

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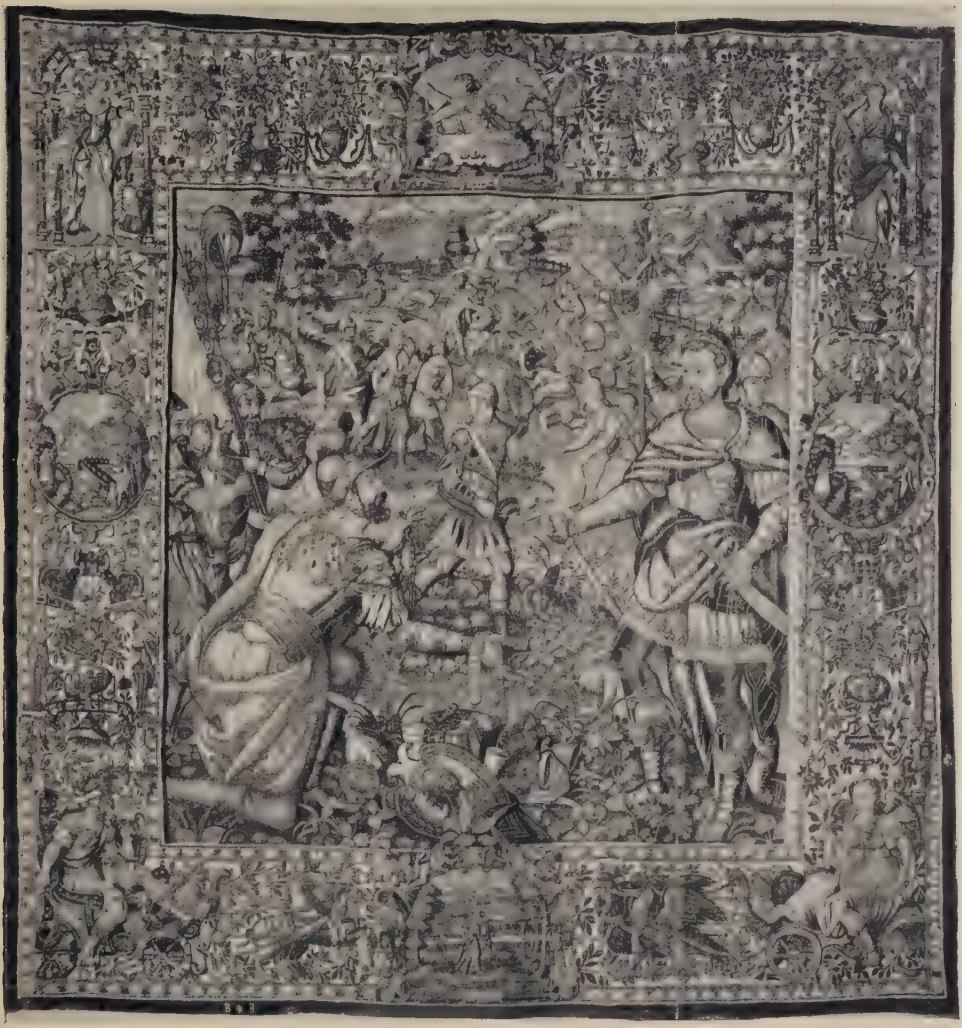
[1] F. Donnet, *Annales de la Société d'Archéologie de Bruxelles*, vol. viii., p. 283.

[2] Eugène Müntz, *A Short History of Tapestry*, 1885, p. 286.



After the Battle.

The chief representative of the Leyniers in the seventeenth century was Everard II., son of Gaspar, who died in 1649 at the age of seventy-three. A relation of Everard I., he is mentioned in 1644. In the set of the *Acts of the Apostles* given by the Archduchess Isabella to the Carmelite nuns of Brussels, the panel of the Conversion of St. Paul came from his loom ; and his name appears on the Miraculous Draught of Fishes and the Stoning of St. Stephen in the series of the *Acts*, woven in association with Gerard Peemans and Guillaume Van Leefdael, which was given by the Duchess of Villahermosa to the Madrid Museum. The set is remarkable for the brilliancy of its borders of festoons of flowers and fruit. In 1644, Leyniers, in company with Henri Reydams, had dealings in regard to a chamber of *verdures* with J. B. Franco, a Spanish merchant who lived in the Place d'Anvers, an exporter of tapestries to Spain.[1] The great triumph of Leyniers came in 1648, when the Archduke Leopold William of Austria offered a prize for a set of tapestries of the *Months* after designs by Teniers. It was awarded to Everard Leyniers, the other competitors being Henri Reydams, Guillaume Van Leefdael, and Gerard Van der Strecken. For the Prince of Vaudemont, Leyniers wove a set showing the *History of Hannibal and Scipio*.[2] A series of seven panels representing *Great Horses*, after Jordaens' cartoons, were woven by him and Henri Reydams for Jean de Backer, an agent living in Antwerp in 1652.[3] Leopold I. of Austria bought a set of eight tapestries illustrating the *Riding Lessons of Louis XIII.*, after cartoons by Jordaens, and woven by Leyniers and Reydams, for his marriage with Margaret Theresa of Spain in 1666.[4] These are in the Austrian State collection. The royal collection of Sweden contains ten tapestries representing the *Months*, and bearing the signatures of Everard Leyniers, Henri Reydams, Gerard Van der Strecken, and Guillaume Van Leefdael. His initials are woven in the selvedges of six tapestries of *Hunting* subjects, in borders with wreaths at the angles and birds in the middle of the vertical bands, which in 1876 belonged to M. Delpeck-Buytet of Agen. Everard Leyniers, in company with Henri Reydams, Guillaume Van Leefdael and Gerard Van der Strecken, produced a *History of Scipio* in five panels, with arms, for the Lorraine Fürstenhaus. It is now in the State collection, Vienna. There, too, are six hangings representing the *Life of Moses*, of which two bear the name of Everard and four that of Jan Leyniers, as well as a set of six tapestries of the *Twelve Months* signed by Leyniers and Gilles Van Habbeke and dated 1650 ; two months in each panel, from cartoons by Jan Van den Hecke, Court painter to Leopold William ; and an *Allegory of Night*, designed by the same artist and made by Leyniers. Everard Leyniers died in 1680.

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[1] F. Donnet, *Annales de la Société d'Archéologie de Bruxelles*, vol. ix., p. 118.

[2] Alphonse Wauters, *Les Tapisseries bruxelloises.*

[3] Max Rooses, *Jacob Jordaens.*

[4] Ibid.

The Van den Heckes were most worthily represented by the workshops of François and Jean François. The former was Court tapissier about the middle of the century, and his initials appear on thirteen tapestries representing the *Triumph of the Church*, from cartoons by Rubens, in wide borders decorated with amorini at play, with festoons of flowers attached to columns carved in low relief, which were formerly in the Berwick and Alva collection. Three of these—David and the Angels, Hope increasing Faith, and Force—bear the initials of his son, I. F. V. H. (Jean François Van den Hecke). M. Barbier de Montault noted a set of tapestries by François in the Vatican in 1879 : 1. The *Triumph of Virtue*. 2. Suite de Triomphe, Virtue and Patience victorious. 3. The Elements : (1) water ; (2) fire ; (3) air ; (4) earth. 4. Combat between Reason and Error. 5. Trait of history. A king, dismounted and followed by lictors, bows to an old man coming from a wood. 6. A king and a priest at a sacrifice. 7. A quarrel between two warriors. The name FRANCHOIS VANDEN HECKE, as well as the initials, F. V. H. and F. V. D. H., appears on the panels. In providing a chamber of tapestries in 1644, Gilles Van Habbeke of Brussels had two panels to start with ; he sent to Antwerp for five others in the shop of François de Smit, and ordered the last to be woven by Everard Leyniers, but François Van den Hecke was afterwards engaged on it.[1] At Christie's, on May 13, 1900, a tapestry of a *Battle of Alexander*, after Le Brun, in rich border of fruit, amorini, flowers and shields, measuring 11 ft. high by 17 ft. 6 in. wide, signed FRANCOIS VANDEN HECKE, appeared. M. Wauters states that at the house of Count d'Onate, Madrid, there is a set of hangings, after Rubens, with the same signature. Mr. Leonard Williams writes of a set in the Descalzas Convent, Madrid. Ten pieces of the series formerly belonged to the Duke of Olivarez, who sent them to the town of Locches, four subsequently passing into the collection of the Duke of Westminster. Several pieces of the *History of Man* in the Royal Palace, Madrid, are signed by François Van den Hecke. Jean François was privileged in 1662. He was associated with his father in the weaving of the *Triumph of the Church* tapestries, and in time his son likewise helped him. Several sets representing the *History of Alexander*, after Charles Le Brun, were woven by him. One, in the collection of the Duke of Berwick and Alva, in height varying from 13 ft. to 13 ft. 8 in., and in width from 5 ft. 9 in. to 29 ft. 3 in., had in its borders the arms of Christopher Columbus, with the motto, "A CASTILLO Y LEON NVEBO MVNDO DIO COLON," with wreaths of flowers on three sides, and at the base acanthus leaves. The panel devoted to the Battle of Arbela was signed IOANNES FRANCISCUS VAN DEN HECKE. Another series was exhibited at the Union Centrale des Beaux Arts, and was woven with the names of François and Jean François. In the museum, Lille, there is a panel of a *Roman combat* woven by Jean François; another piece signed by him represents *Spring*. In 1691, Jean François Van den Hecke and Louis de Lannoy, an agent of Antwerp, made a contract for a chamber of eight tapestries, representing the *Triumph of the Church*, in life-size figures after Rubens, the whole being 53 ells wide by $5\frac{1}{8}$ ells high. Part belongs to M. Bracquenié; and M. I. Voyson, of Abbeville, has another piece.[2] Possibly his association with the designs of Rubens had helped Jean François to attain the high position he held in the fraternity of tapestry-weavers in Brussels. M. Wauters has stated how, in 1676 or 1677, he increased his business, not only working himself, with eight looms, and his son Pierre, with six, but he gave work to six masters—Erasmus de Pannemaker (two looms), Leonard Wyns, Guillaume de Potter, Guillaume Van den Sande, Jan Parmentiers, and Guillaume Roelants. In 1681 he directed the twenty-one looms and sixty-five weavers. It was a sign of the times.

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[1] F. Donnet, *Annales de la Société d'Archéologie de Bruxelles*, vol. ix., p. 119.

[2] Ibid. p. 292.

About Jacques Van der Borght there is a certain air of mystery. Sometimes he adopted the Latin form of his surname and became Jacques A. Castro ; occasionally Castro and Borght are found on the same tapestry. He was a weaver of great repute who was invited by Louis XIV. to settle in France, and received commissions from other potentates. With Jerome Le Clerc, Cobus and Coenot, he was employed in the weaving of two chambers of armorial tapestries for William III. of England. These were woven in gold and silver in eight panels woven with the *arms of William III.* and Queen Mary, supported by figures of Mars and Minerva, or, alternatively, Mars and Hercules, seated on military trophies, and holding the royal crown. Beneath are the heads of the lion and the unicorn merging into scroll foliage, and festooned with laurel, with a plumed helmet and crossed swords between them, and a panel with fleurs-de-lis, roses, shamrock and trellis-work and the motto, "JE MAIN TIEN DRAY." The border consists of a wreath of oak foliage, with scrolls at the corners, the star and garter at each side. At the top is the monogram of the King and Queen festooned with flowers. The size was about 9 ft. 6 in. high by 7 ft. 10 in. wide. The panels bear the names or initials of the weavers above mentioned. In one in the Bellenot collection the name is CASTRO. There are two in the royal collection. One belongs to the Duke of Westminster, another to Lieut-Col. Sir W. Hutcheson Poë, K.C.B. ; another was in the collection of the late Col. Mulliner, another was sold at Christie's in 1881, and one, the property of Lord Leighton, came up at Christie's in July 1896. For William III. a very rich set, consisting of three pieces representing the *Battle of Bresgate*, the *Descent* *on Torbay*, and the *Battle of the Boyne*, was woven by Van der Borght, Le Clerc, De Vos, and Cobus. M. Wauters mentions seven hangings by A. Castro and Le Clerc, representing subjects associated with Teniers, and seven hangings of *Hunting Scenes* by the same weavers, in the Château d'Issy. Jacques Van der Borght wove a set of the *Triumphs of the Gods*, and has signed a panel showing the *Triumph of Neptune and Amphitrite*. In 1897, four panels each with an allegorical female figure enthroned, buildings, fruits, flowers, trophies, etc., illustrating the *Quarters of the World*, in rich borders of flowers, foliage, busts and allegorical figures, signed I. V. D. BEURCHT, and measuring about 13 ft. square, were sold at Christie's for £1732 10*s*. In the Franco-British Exhibition of Textiles in the Victoria and Albert Museum, 1921, the Earl of Crawford and Balcarres showed three panels by " J. Van der Borcht—Castro " representing *Fishing and a Vintage* in borders of the late seventeenth century. They realised £3150 at Christie's, in February, 1929.

Albert Auwercx was another noted weaver of the period who entered the trade in 1657. There is in the Austrian State collection a set of eight tapestries signed by him and representing allegorical figures of *Sapientia, Monarchia, Fidelitas, Magnificentia, Abundantia, Simplicitas, Fortitudo, and Mandatum*, from cartoons by Lucas Van Schoor. They are upright panels about 11 ft. 1½ in. high by 7 ft. 10 in. to 11 ft. 5 in. wide. He wove the *History of Guillaume Raymonde, Count of Moncade, Sicily*, in twenty panels. M. Jules Guiffrey cites five panels, representing *Divinities of Mythology*, as being by Auwercx, and in the Berwick and Alva collection. Four tapestries of the same subject, depicting episodes in the myths of *Diana, Flora, Apollo*, and *Neptune*, signed by Auwercx, are at Grimsthorpe Castle. The borders are designed with foliated scrolls, volutes, festoons and clusters of flowers and fruit, vases, lambrequins, trophies, squirrels and birds, with a tablet in the middle of the top border inscribed with an appropriate motto. A similar set of hangings by the same weaver is in St. Giles's House, the property of the Earl of Shaftesbury. A panel of the same kind belongs to Mr. Edmond

Ballora, New York, and has for subject the *Education of Bacchus,* in the same border, where, in the tablet at the top, is woven "*Pro vite et vino Bacchvm gens omnis adorat.*" The hanging measures 10 ft. 4 in. high by 15 ft. 4 in. wide. Albert Auwercx worked in association with Guillaume Van Leefdael in the weaving of a *Life of St. Paul,* in which four panels bear his name. They shared in the production of a series of *Diana Hunting* also. Three of the seven hangings have the name or initials of Auwercx; four are marked with the initials of Van Leefdael. The borders are designed with wreaths and garlands of roses, tulips, pinks and other flowers, having bunches of fruit here and there in orderly sequence, and from the middle of the upper border hangs a bouquet of flowers, which breaks into the sky. The height of the panels is 11 ft. 6 in., and the width varies from 9 ft. to 17 ft. 6 in. Albert Auwercx was working in the eighteenth century.

The following list of Brussels weavers of the seventeenth century has been compiled from various sources, on the basis of the list in M. Wauters's *Les Tapisseries bruxelloises*:

DANIEL ABELOOS, a prominent weaver in 1663.

JEAN AERTS was accorded privileges in 1629. There were many weavers of the name, which is also spelled ORTS. ANTOINE was registered as sixty-eight years old in 1600; another was *doyen* in 1677, 1678 and in 1645; NICAISE AERTS was privileged in 1613; JOSSE is mentioned in 1657; MICHAEL AERTS in 1672–1687, and MICHAEL le Jeune in 1699–1737.

HENRI VAN ASSCHE is said to have been the "Franc Vannachers" noted in the Barberini inquiry. Of the eleven tapestries representing the *History of Rome,* which were in the Vatican in 1879, his signature, HENDRICK VAN ASSCHE, and weaver's mark, are woven in an *Offering to Victory* and the *Combat between the Romans and Sabines.* The set was woven in conjunction with Daniel Eggermans.

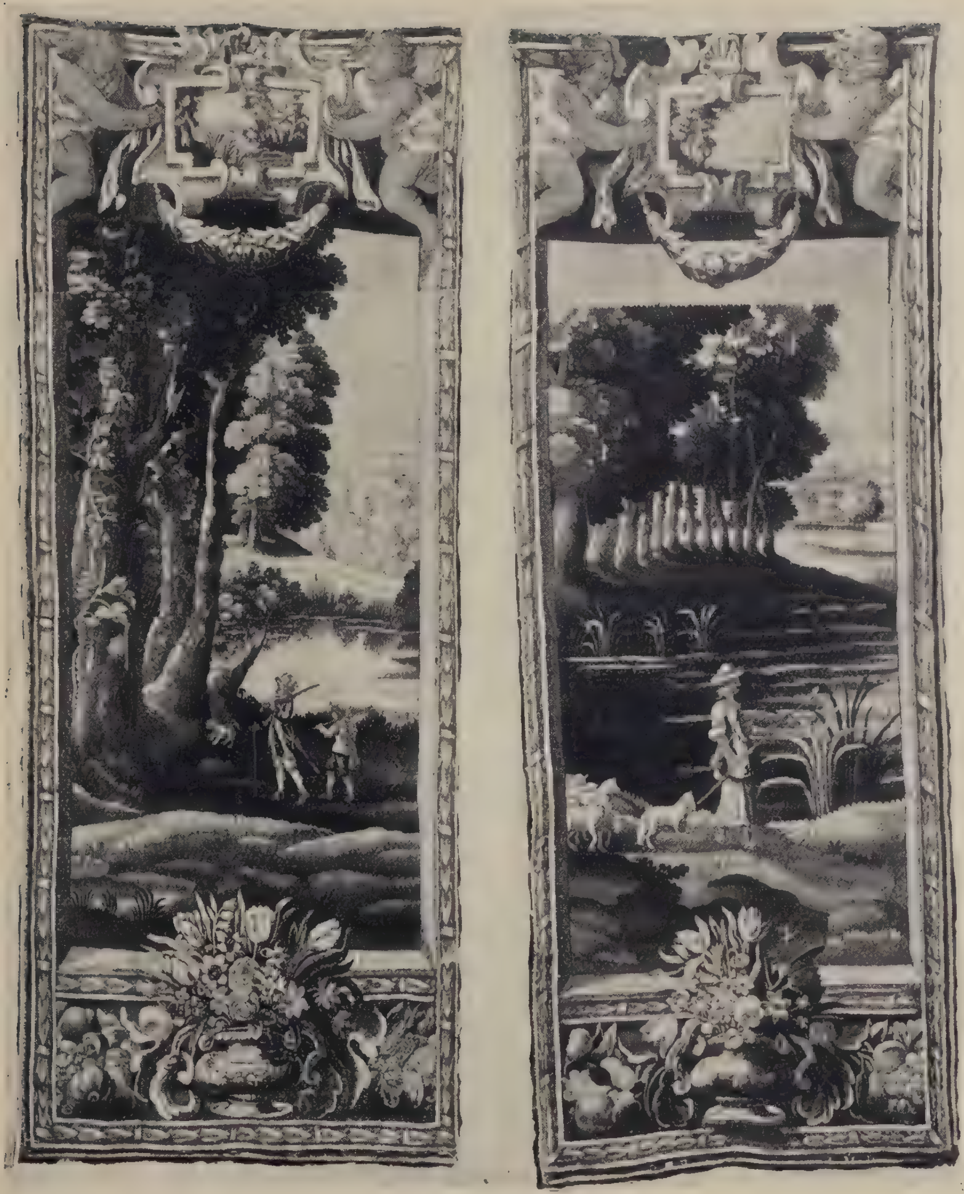
THOMAS VAN ASSCHE is mentioned in 1606.

GERARD VAN DER BAESE is recorded in 1668. Also FRANÇOIS BELGIS, GILLES VAN BETUNEN and JEAN DE BIE.

LAMORAL FRANÇOIS DE BASTE was Court tapissier in 1687.

C. BECMANS. At Christie's, in July 1914, there came up a *Tenière,* with Dutch figures feasting and dancing outside an inn, in a landscape background with a view of sheep-shearing, framed in a border of conventional foliage and musical trophies on a brown ground, measuring 11 ft. 6 in. by 13 ft. It bore the mark of Brussels and the name C. BECMANS, and was sold for £819.

PETER VAN DEN BERGHEN, mentioned in 1646 and 1651, was the weaver of a hanging representing *A Queen seated on a Throne.* In company with I. V. Brugghen, he produced a set of the *Story of Dido and Aeneas* in the



Portières.

ANDERSON GALLERIES, NEW YORK.

Austrian State collection. The name PEETER VANDEN BERGHEN is woven in four of the eight panels in the set.

GERARD BERNAERTS the Elder, mentioned in 1605, sold in 1608 eight panels representing *Galleries*; in 1611, eight hangings woven with *Poetic figures*, and others of *Boscage*. He died about 1629.

BAUDOUIN VAN BEVEREN was mentioned in connection with the weaving of tapestries from cartoons by Jordaens in 1644. He died in 1651.

MARTIN VAN BEVEREN is referred to in 1696.

GUILLAUME BORREMANS, 1628–1656, ceased work in 1640.

JAN VAN BOTTOM wove part of the *History of Rome*, now at Cothele House, in association with Erasmus de Pannemaker. On July 16, 1924, a tapestry 8 ft. 10 in. high by 12 ft. 9 in. wide, representing *Aeneas carrying his father Anchises from burning Troy*, within a narrow border of flowers and fruit, was sold at Christie's for £252.

GUILLAUME BOULENGIER was the weaver of seven panels illustrating the *Story of Belissarius* in large figures, within a deep border of fruit, the sides supported by figures of children with caryatids above, formerly in the Schloss Hieberstein, Austria, which were sold at Sotheby's in March 1922, and reached £1,100. The dimensions were:—(1) 12 ft. 2 in. by 15 ft.; (2) 12 ft. 6 in. by 10 ft. 6 in.; (3) 12 ft. 4 in. by 13 ft. 8 in.; (4) 12 ft. 6 in. by 12 ft. 9 in.; (5) 12 ft. 3 in. by 17 ft. 3 in.; (6) 12 ft. 3 in. by 15 ft.; (7) 12 ft. 6 in. by 11 ft. 1 in. They were signed GILLAME BOLEGER. The name appeared on a single panel of *Military Subject*, seen in London, in 1904.

JEAN BOULENGIER, evidently a relation of the foregoing, died in 1662.

ANSELME DE BROE was recorded in 1671, and received privileges in 1686. He procured work for Jean de Melter and Jacques Coenot. In company with Henri Reydams, he produced a series representing the *Training of a Horse*.

JEAN and ALPHONSE DE BROE are recorded in 1686 or 1687; ANSELME II. in 1687–1688; and JEAN BAPTISTE in 1697–1698.

MATHIAS DE BROE is mentioned in 1687, and probably he was the weaver of two tapestries showing *Classical Battles*, from the collection of the Duke of Norfolk, and signed M. DE BROE, which appeared at Christie's in 1919 and were sold for £850.

CONRAD VAN BRUGGHEN was master weaver in 1625, and is mentioned in 1669.

GASPARD, or JASPER, VAN DEN BRUGGHEN was privileged in 1642, and is mentioned in 1675. His name (I. V. Brugghen) appears on three panels belonging at one time to M. Bracquenié and representing the *Wars of Troy*. They measured 10 ft. 7 in. high, and were of different widths—19 ft. 3 in. and 15 ft. 7 in. Two fine tapestries of *Landscape*—one having a shepherdess, dressed in gold and blue, watching her flock by a stream; the other, a sportsman in blue coat, red waistcoat and golden knee-breeches, accompanied by a servant, returning from the hunt—were formerly in the Lord Leverhulme collection. The border consisted of an elaborate cartouche containing a landscape, and having a swag of fruit and leaves, supported by cupids, in the upper part; the lower was designed with a gold-mounted blue vase filled with tulips, periwinkles, roses, carnations and other flowers on a panelled background decorated with scrolls and fruit. The whole was framed in a narrow laurelled band, suggestive of carved and gilded wood. They each measure 10 ft. 10 in. high by 3 ft. 4 in. wide, and were signed I. V. B. His name appears on four panels of the set of eight tapestries representing the *History of Dido and Aeneas* in the Austrian State collection;

the other four bear the name of Peter Van Berghen. To Van Brugghen has been attributed the mark BVGONE found in conjunction with H. N. R. on a Jordaens set of tapestries. There was a weaver of his name in the sixteenth century.

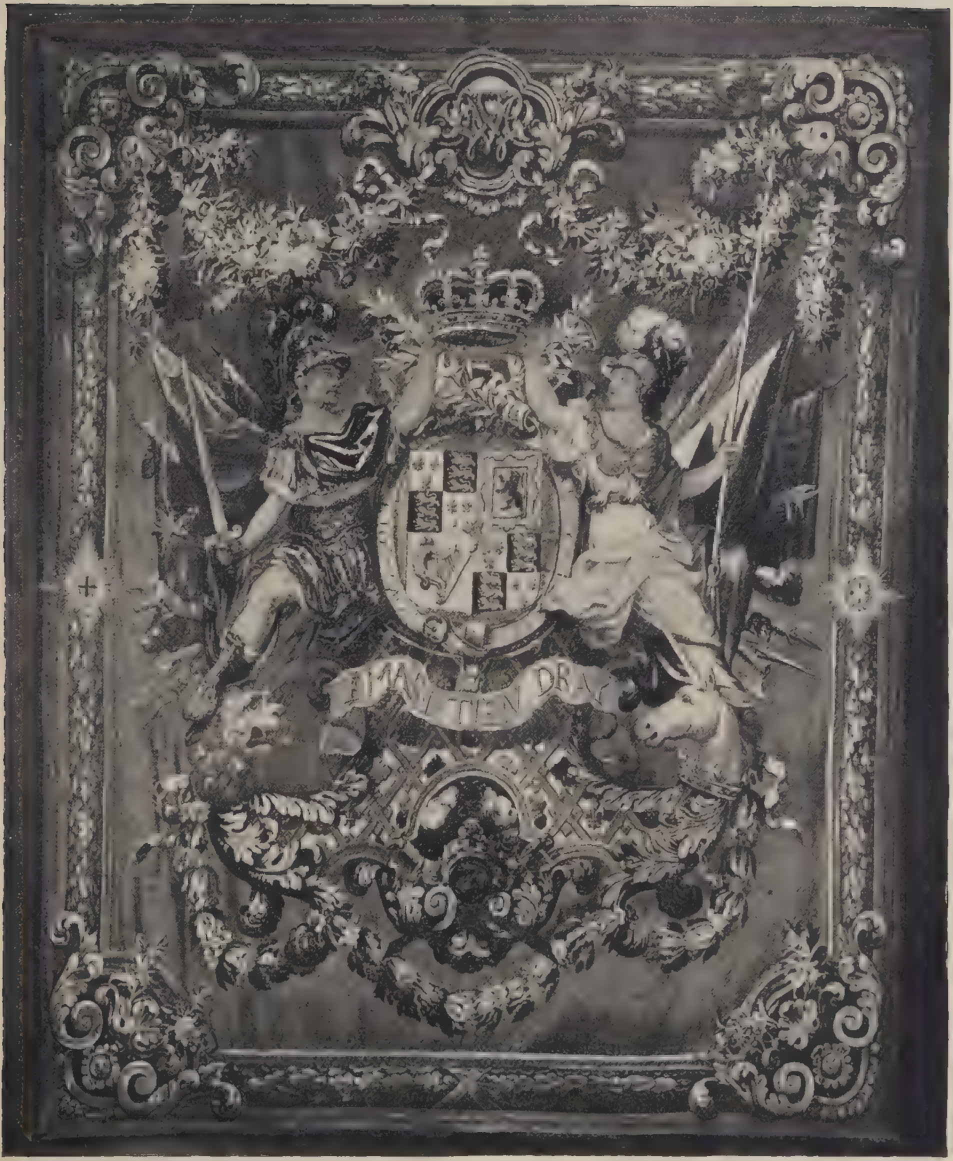
CASTRO.—See JACQUES VAN DER BORGHT.

JAN LE CLERC was privileged in 1644. In the Palace d'Arenberg, Brussels, there is a tapestry showing *Time enchained by Love*, with figures of an amorino above, woven by J. le Clerc and G. Peemans, after Teniers's picture painted in 1683. *The Circumcision* was woven by Le Clerc for the Jesuits in Rome. In the Vatican in 1879 a tapestry representing *King Solomon and the Queen of Sheba* was signed LE C. The subject of *Time enchained by Love*, with figures of an angel and amorino, a shield of arms surmounted by a coronet, in a rich border of amorini and flowers, signed D. TENIERS, 1683, and I. LE CLERK, 11 ft. 10 in. high by 10 ft. 9 in. wide, was sold for £378 at Christie's in March 1892. At the same establishment in May 1922 there came up a hanging of a *Roman Triumph*, in a border richly woven with flowers in colours on a brown ground, signed L. C., and measuring 12 ft. high by 16 ft. wide. (£661 13*s*.)

JEROME LE CLERC began work about 1677, and was living in 1718. He succeeded Jan, and, as the initial letter of their Christian names is the same, it is very difficult to identify the work of each when that name is indicated by initial only, and the design of the border is not of the narrow picture-frame, carved and gilt order. There was, in the Berwick and Alva collection, a ceiling piece in Brussels tapestry of allegorical subject, and in the midst of the clouds *Victory* was shown with attendants and banners displayed; at the angles were Justice, Abundance, Glory, and Renown. The border was of frame-pattern, which had garlands of flowers at the angles. It bore the signature I. LE CLERC. In 1678, Jean Van Verren, and Nicholas Nauwelaerts, dealers in Antwerp, bought from Pierre and Jerome le Clerc, weavers, of Brussels, six tapestries of the *History of Anthony and Cleopatra*, each piece having a different subject, being: Anthony and Cleopatra, the Triumph, the Battle, the Feast of the Pearl, the Love Scene, and the Asp, or Death of Cleopatra. With Jacques Van der Borght, Josse de Vos, and Jan Cobus, Le Clerc shared the weaving of a costly set of tapestries for William III. of England, which commemorated his victories—*The Descent on Torbay*, *The Battle of Bresgate*, and *The Battle of the Boyne*—which cost 33 florins the ell. He also participated in the weaving of eight hangings in gold and silver, silk and wool, representing the *Arms of William and Mary*, sovereigns of Great Britain and Ireland; the other weavers being Van der Borght (signing as A. Castro), Jan Cobus and J. Coenot. In company with the last named, Le Clerc signed a tapestry representing a *Roman Triumph*. Five panels showing the *History of Julius Caesar* in the State collection of Austria, and two tapestries in the royal collection of Sweden, bear the name of Le Clerc.

PIERRE LE CLERC associated with Jerome le Clerc in 1678.

JAN COBUS, 1691, was one of the weavers of three panels commemorative of the *Victories of William III. of England*—(1) The Descent on Torbay; (2) the Battle of Bresgate; (3) the Battle of the Boyne—a very costly set. He also wove part of the eight hangings of the *Arms of William and Mary*, in gold, silver and silk, in company with Le Clerc, Van der Borght, and Coenot. A pair of these, showing the arms, with supporters Mars and Minerva, appeared at Christie's in December 1913. One, signed IAN COBUS, measured 9 ft. 5 in. high by 7 ft. 8 in. wide; the other, signed I. COENOT, was 9 ft. 6 in. high by 7 ft. 10 in. wide. The price of both was £1365. Above the staircase in



The Arms of William and Mary.

Hardwick Hall, Derbyshire, is a panel representing *Juno in her Chariot*, drawn by peacocks, in a landscape, which bears the name I. COPUS [*sic.*]

JACQUES COENOT, 1650–1690, was one of the weavers entrusted with the carrying out of the *Victories of William III. of England*, and with the *Arms of William and Mary*, about 1700. He was associated with Cobus, and on the staircase at Hardwick Hall, Derbyshire, there is a smaller panel, near one by Cobus, inscribed I. COENOT. In the Green Bedroom of the same house are four tapestries signed by Coenot which represent *Mythological Subjects*:—(1) Cupid and Pegasus; (2) An Eagle-Slayer; (3) The Muses; (4) A Figure at a Fountain. Two others—Jove on a Cloud and Venus Asleep—are signed A. C. (? A. CASTRO). Where tapestries by Cobus and Coenot are signed by initials only, it is almost impossible, in the absence of other data, to identify the work of each. An instance occurred at Christie's in May 1906, when a panel showing *Hermes and Io* before a classical building, with a fountain and woody landscape in the background, framed in a border of festoons of flowers, trophies, birds and masks, signed I. C. and measuring 10 ft. 4 in. by 12 ft. 9 in., brought £210. An earlier example was recorded in May 1903, when the subject was *Mercury in Calypso's Isle*, with Flora and attendant nymphs on a terrace in the gardens of a palace, a wooded hill in the background, in border of trophies, flowers, birds, masks and cartouches, 12 ft. 6 in. by 10 ft. 9 in. long. Still earlier—in June 1898—a tapestry showing *Mercury, Herse, Aglaurous and Pandrosus* on the terrace of a palace, with female attendants, a wooded hill in the background; in border of hunting and musical trophies, birds, vases, flowers, masks, etc., signed I. C. and measuring 12 ft. 3 in. by 10 ft. 6 in., brought £210 in the same auction-rooms.

MARK COMANS left Brussels to become tapisseur to the King of France in the first decade of the seventeenth century. With François de la Planche of Oudenarde, he is regarded as the basis of the Gobelins.

JACQUES CORDIJS, son of Jan, received advantages in 1680, and was *doyen* in 1697.

JAN CORDIJS wove several tapestries after cartoons by Jordaens, which were shown in the exhibition of Jordaens's works, Antwerp, 1905. They represented *Usury* and other subjects, and came from the castle of Frauenberg, the property of the Prince of Schwarzenberg. In December 1922 a tapestry woven with *Diana hunting the Stag* in the foreground of a landscape within borders of flowers and fruit, having at the top a shield with amorini, and measuring 11 ft. 4 in. high by 18 ft. wide, was sold at Christie's for £687 10s. It was signed IAN CORDIJS, and was similar, except in border, to a panel at Haddon Hall, and another in the series of the *Hunts of Diana* by Guillaume Van Leefdael and Albert Auwercx. In 1654, Cordijs and Peter Vander Berghen furnished the Elector Archbishop of Cologne, Bishop of Liège, on the command of Leopold William, Governor of the Low Countries, and his first Minister, the Count of Fuensaltagna, with two chambers of tapestry costing 10,887 florins. Half remained due in March 1672.

JEAN COTTART, a good weaver mentioned in 1646.

JEAN VAN CUDTEEM sold tapestries to the Archdukes in 1617.

ROLAND VAN DER DAELE is recorded in 1622, was *doyen* in 1626–1627, and is referred to in 1640–1641.

ANDREAS VAN DEN DRIES, or DRIESSCHE, recorded in 1635, was living in 1671. Two of a series of tapestries in the State collection, Vienna, are signed or initialled A. V. DRIES, while others bear the name of Mathias Provoost. The common height of the series is about 11 ft. 1 in.; the width varies from 8 ft. 5 in. to 17 ft. 1 in. At the Singleton Abbey sale in October 1919, a tapestry by A. Van Dries, representing *Alexander the Great and Darius*, and measuring 11 ft. 4 in. high by 20 ft. wide (cut to allow of a doorway), brought £420.

DANIEL EGGERMANS, mentioned in 1643. Amongst the tapestries specified at the Vatican in 1879 was a set illustrating the *History of Rome*, woven by this weaver and Henri Van Assche. The hangings setting forth the *Rivalry of Romulus and Remus*, a *Hunter Despoiled* of his prey, and a *Sacrifice to the Gods*, are signed DANIEL EGGERMANS. The same name is woven in seven tapestries of *Hunting scenes* in the Austrian State collection. The common height of the set is 11 ft. 1 in., and the width varies from 19 ft. 10 in. to 30 ft. 4 in.

CHARLES DE LA FONTAINE sold some sets ot tapestries worked with fine gold to the Archduke Leopold William for 22,000 florins about 1654.

GUILLAUME FOULON, and GUILLAUME his son, originally of Namur, settled in Brussels in 1680. They wove a set of the *History of Alexander* in 1681, and also eight panels representing *Pleasant Scenes*.

ADRIAN FRANCQ, probably father of Henri, made his will in 1602.

HENRI FRANCQ sold to Gil Lopez Pinto a set of eight tapestries of the *History of Troy*—read FRANÇOIS TONS for particulars. In 1627 his widow sold a chamber of the *History of Joseph* to Francisco Lopez Franco for export to Lisbon.

JACQUES DE GASTIN. Probably settled in Tournai about 1635.

GILLES DE GLABBAIS received his privileges in 1646.

PIERRE DE GODDERE, or GADDERE, mentioned 1613–1614, and died 1629.

JACQUES DE GOERTERE is recorded in 1640–1641.

PIERRE VAN DER GUCHT wove tapestries for the church of St. Michael and St. Gudule, Brussels, in 1601. He had two sons: Maximilian, who went to Delft about 1637, and Charles.

GILLES VAN HABBEKE, a merchant-weaver who, in supplying a chamber of eight tapestries in 1644, found two at home, sent to Antwerp for five, which were in the shop of François Smit, an agent, and ordered the other from Everard Leyniers, but François Van den Hecke was afterwards engaged on it. In addition to those, he found work for Gaspard Leyniers and Henri Reydams. He had clients in Holland, and sold tapestries to the Prince of Orange. Of the six tapestries of the *Months* in the State collection, Vienna, March-April, May-June, and July-August are signed EVERAERT LEYNIERS, AEGIDIUS VAN HABBEKE, IOES VAN HOECKE INV ET PINX. One is dated 1650. Van Habbeke was privileged in 1646, and fled from Brussels in 1651.

JEAN HALFHUYS is mentioned in 1633–1634.

JOOS VAN DER HECHT. Four panels illustrating the *Life of Moses*—(1) *The Egyptians overthrown in the Red Sea*, 9 ft. high by 22 ft. 8 in. wide; (2) *The Worship of the Golden Calf*, 9 ft. high by 15 ft. 6 in. wide; (3) *The Feast of the Passover*, 9 ft. high, by 15 ft. 8 in. wide; (4) *Moses and the Magicians before Pharoah*, 9 ft. high by 8 ft. 3 in. wide—and bearing the inscription IOOS VANDER HECHT, appeared at Christie's in July 1903, and were sold for £150.

ANTOINE VAN DEN HECKE, brother of Jean-François, was a painter as well as weaver. He was mentioned in 1669, and died in 1689.

JAN VAN DEN HECKE. His weaver's mark is woven in a series of five tapestries showing small figures in landscape in the Victoria and Albert Museum. (1) *A Formal Garden*, with arcades, and a pavilion in the middle of an ornamental lake; in the foreground, fruit-trees, flowering plants and a rabbit; in the distance, hills, and the sun setting over the sea. Height, 7 ft. 9 in.; width, 13 ft. 3 in. (2) A *Boar Hunt* in wooded landscape, with figures on horseback and on foot, aided by hounds, attacking a boar with spears. Height, 7 ft. 9 in.; width, 13 ft. 2in. (3) *Archery* in wooded landscape, with men shooting arrows at targets; in the foreground a goat and an otter. Height, 7 ft. 11 in.; width, 14 ft. 6 in. (4) In a landscape, a pavilion and pergola on the banks of a stream. *Figures in Boats* are in the foreground; behind is a church tower; a hilly landscape in the distance. Height, 7 ft. 8 in.; width, 7 ft. 9 in. (5) *Archery* in a wooded landscape, with men shooting with crossbows at a mark on a pole. In the foreground are two men on horseback. Height, 7 ft. 8 in.; width, 4 ft. 6 in. These are framed in wide borders filled with seated and standing figures, some holding emblematic objects, boys at play, birds and hanging lamps in medallions, animals, bunches of flowers and fruit, and scrollwork, on a pale yellow ground. In the middle of the top border is a shield with the arms of a branch of the Contarini family of Venice—quarterly: 1, 4, an eagle displayed sable crowned or (?); 2, 3, or, three bends azure, on a roundel a fleur-de-lis of the field. (*V. & A. Mus. Cat. of Tap.*, 1914, p. 45.) A similar mark appears on three of eight panels illustrating scenes from the *History of Alexander the Great*, a series ascribed to the sixteenth century. Ian Van den Hecke died about 1634.

JAN VAN DEN HOVE is mentioned in 1684.

PIERRE KINDT, 1660.

GUILLAUME VAN LEEFDAEL was one of the four master weavers who competed for the Archdukes' prize in 1648. In the series of the Acts of the Apostles, in the Museum, Madrid, the panels of the *Conversion of St. Paul* and the *Blinding of Elymas the Sorcerer* bear his name; the weavers of the other panels were Everard Leyniers and Gerard Peemans. With Everard Leyniers, Gerard Van der Strecken and Henri Reydams, he wove the set of tapestries representing the *Twelve Months* in the Swedish royal collection, Stockholm, in which his name appears on the pieces showing *January-February*, *May-June*, and *Day*. In association with the same master weavers, he produced a *History of Scipio* in the Austrian State collection, and the name GUILLAM VAN LEEFDAEL is woven in the tapestry illustrating the *Interview between Scipio and Hannibal.* He was also a partner of Albert Auwercx, and their looms produced a series of seven tapestries, the subject being *Diana Hunting*, rendered in small figures in magnificent landscapes, within rich borders of wreaths of flowers and fruit. Four of these are signed by Van Leefdael. A set of these was sold at Christie's in December 1920 for £6090. A duplicate of one of the panels, representing *Diana Hunting the Stag*, signed G. V. L., is at Haddon Hall, the property of the Duke of Rutland, and was exhibited in the Victoria and Albert Museum, 1920. To the same partners was due a *History of St. Paul*, and the panel illustrating the *Burning of the Pagan Books* is signed by Van Leefdael. It is seen also in a tapestry of the *History of Anthony and Cleopatra* in the Spanish royal collection; and, further, in 1888 nine panels woven with the *History of Anthony and Cleopatra*, varying from 10 ft. 4 in. to 12 ft. 6 in. in height, and from 10 ft. 6 in. to 22 ft. 3 in. in width, three signed by G. Van Leefdael and three by G. V. D. Strecken, were sold at Christie's for £840. A signed tapestry of *Time enchained by Love*, after D. Teniers, woven by G. Van Leefdael, appeared in Robinson, Fisher & Harding's auction-rooms, London, in July 1902, and was sold for £350.

JEAN VAN LEEFDAEL is noted in documents of 1644 and 1657, and, in 1662, Carlos Vincque, merchant of tapestry, ordered from him and Gerard Van der Necken a *History of Achilles*, after Rubens, in eight panels in fine silks; in all, 225 ells. The initials of Jean Van Leefdael are woven in a *History of Scipio*. Five panels of the eight forming a set representing the *History of Anthony and Cleopatra*, in the State collection, Vienna, bear the signature I. VAN LEEFDAEL or IAN VAN LEEFDAEL; the other three contain the initials G. V. D. S., for Gerard Van der Strecken. The *Triumph of a Roman General*, in a rich border of peacocks and other birds, beasts, fruits and foliage, 11 ft. 2 in. high by 17 ft. wide, signed I. V. LEEFDAEL, was the description of a tapestry that appeared in a London sale-room in July 1903.

D. LEYNECK. Five panels woven with Teniers's subjects of *Quay Scenes*, and *Peasant Figures* in landscape, mounted in borders of a later date, designed with flowers and fluting, all 9 ft. 3 in. high, three being 7 ft. 3 in. wide and two 5 ft. 8 in. wide, signed D. LEYNECK, found a purchaser at Christie's, where they fell at £861 in June 1924.

DANIEL LEYNIERS, a famous dyer who was also a weaver, is mentioned in 1625, and was renowned before 1657. He was the uncle of Leyniers, the artist of that name. Over twenty weavers of the name of Leyniers are mentioned in the course of the seventeenth and eighteenth centuries.

DANIEL LEYNIERS, brother of Ian, died in 1685.

GASPAR LEYNIERS died in 1649, at the age of seventy-three years, and GILLES LEYNIERS is another about whom little is known.

GASPARD LEYNIERS II., son of NICHOLAS LEYNIERS, gave a tapestry of the *Three Kings* to the church of St. Katherine before his death in 1703, at the age of sixty-nine.

GILLES LEYNIERS, another brother of Ian, wove a set of six tapestries representing the *Months*, after Jerome de Potter, for Count de Salazar, and to him is credited a series known as the *Hunts of Rochefort*. He died in 1703, at the age of sixty.

IAN LEYNIERS was accorded privileges in 1661, and died in 1686. He was a son of Everard Leyniers II., and some of his works are: Four tapestries woven in gold and silver with the *Arms of Philip, Duke of Orleans*, brother of Louis XIV.; eight pieces of the *History of Meleager and Atalanta*, after cartoons by Charles le Brun, now in the royal collection of Sweden; six tapestries illustrative of the *History of Cleopatra*; a series of six panels representing the *Terrestial Paradise*; a *History of Moses* in six tapestries; and the *History of Clovis* in the Hôtel de Ville, Brussels. The borders of the last are designed with garlands of flowers, and, in the middle of the bands, an eagle. Four tapestries of brilliant colour, picturing scenes from the *History of Moses*, from cartoons attributed to Rubens, and framed in wide borders of formal stems, with foliated volutes and natural flowers, and having a cartouche in the middle of the upper border and dolphins in the corresponding space in the base, came up for sale in Ballotelli's auction-rooms, Florence, December 1908. Each bore the name IAN LEYNIERS, and the subjects were: (1) *Moses taken from the Water*, many figures, 12 ft. 4 in. high by 10 ft. 7 in. wide. (2) *The Burning Bush*; Moses prostrate before God, surrounded by angels; 12 ft. 8 in. high by 8 ft. 5 in. wide. (3) *Moses, with the tables of the Law*, finds the Israelites worshipping the Golden Calf; 10 ft. 9 in. high by 8 ft. 5 in. wide. (4) *Moses striking the Rock*, the camp of the Israelites in the background; 12 ft. 4 in. high by 10 ft. 7 in. wide.

JORIS LIEMANS, 1651–1665. In the Austrian State collection, Vienna, a set of eight tapestries representing the *Inclinations of Mankind* shows the name

I. LIEMANS on two panels and that of MATTHVS ROELANTS on three. The name of Liemans appeared on two tapestries in the Milan Exhibition, 1874; these were woven with *Louis XIV. approving the Plans for the Construction of the Invalides*, and *The Revocation of the Edict of Nantes*.

CHARLES DE LIEVRE was privileged in 1654, but ceased work in 1661.

PIERRE LODEYN is mentioned in 1668.

FRANÇOIS VAN MAELSACK, privileged 1613, shared with Jan Raes the weaving of a *History of Scipio* in twelve panels, in gold, silver, silk and wool. He died in 1638.

JAN MATTENS, 1613–1629. HENRI MATTENS, 1624 and 1629.

JACQUES VAN DER MEEREN is mentioned in 1657.

JEAN VAN DER MEEREN came from Bruges to Brussels about 1650, and received advantages in 1659, but returned to Bruges in 1661.

ROBERT DE MELANDER is mentioned in 1619.

FRANÇOIS MELSAET is recorded in 1675.

JAN DE MELTER, 1671–1672, worked for Anselm de Broe, had six looms, and in 1688 went to Lille, and died in 1698. One of his Brussels tapestries, representing *Rural Scenes*, is in the Bavarian Museum.

NICHOLAS MONTCORNET, 1624.

F. NEC. At Christie's, in July 1903, tapestry, woven with laurelled Roman figures of the *Arts and Sciences* in a chariot, with attendants, in simple frame border, in two pieces measuring 7 ft. 10 in. high by 15 ft. wide, was sold for £26.

PASCAL DE NECK. In 1603 he sent tapestries to Martin Steurbaut, and learned that they were not in good hands, so Gaspar Daniels and Pierre Van der Waerden, weavers living in Antwerp, went to the *pand* there, and found the tapestries badly used and one of them missing. He is mentioned with Daniel Steurbaut in 1617.

PAUL VAN NIEUENHOVE. M. Wauters mentions five tapestries of the *Life of Noah*, signed in full, at Madrid. A set of six panels of the same subject, in rich borders with spiral columns at the sides and child angels and fruit above—including Noah's Sacrifice, 11 ft. by 12 ft., Building the Ark, 11 ft. by 15 ft., the Sin of Ham, 10 ft. 6 in. by 13 ft., God instructing Noah to build the Ark, 10 ft. 10 in. square, the Deluge, 11 ft. by 12 ft. 5 in., and Noah and his family on Mount Ararat, with angels and the rainbow, 11 ft. by 16 ft. 3 in.—signed PAULUS VAN NIEVENHOVE, brought £300 at Christie's in July 1898. A weaver of this name went to work at Munich from 1606 to 1615.

HENRI OFHUYS, OFFHUYS, HOFHUYS, or HALFHUYS, was *doyen* in 1678.

GUILLAUME OUTAERT received his privileges in 1639, and died in 1669.

ERASMUS DE PANNEMAKER began work in 1644, and in 1677 his two looms were practically under the control of Jean-François Van den Hecke. In 1669, Pannemaker and his brother François contracted with Henri Lanaerts, a dealer of Antwerp, for the weaving of six panels of the *History of Cyrus*, 6 ells high, measuring in all 230 ells, to be finished in six months. In Cothele House, Cornwall, there is a set illustrating the *History of Rome* which is signed by Erasmus (E. DE P.), in association with Jan Van Bottom. In March 1899, two panels by Erasmus de Pannemaker, signed E. DE P., part of a set of the *History of Cyrus*, in very rich borders of fruit, flowers and trophies, came up at Christie's. One contained the inscription: "ISRAELITAE DATA FACOLTATE A CYRO REDEVNT SACRIS VASIS IEROSOLIMAM," measured 9 ft. high by 14 ft. 10 in. wide; the other, woven with "TOMYRIS IN MORTEM FILII SUI SCUTARUM REGIS," was in height 8 ft. 6 in. and in width 16 ft. 8 in.

The first realised £100. In Dec. 1915, three tapestries by E. de Pannemaker, exposed in the same auction-rooms, were sold for £127 9*s*.

FRANÇOIS DE PANNEMAKER, brother of Erasmus, went to Tournai in 1671, and in 1684 settled at Lille, where the family history was continued.

ADRIAN PARENT appeared in 1654–1655; he had eight looms, employing twenty weavers and five or six apprentices, and used good cartoons, and his tapestries brought 20 to 24 florins the ell.

JAN PARMENTIERS, 1661–1667, had six looms. He has signed four of the seven tapestries, representing scenes from the *Life of Moses*, at Vienna, namely:—Moses urging the people to borrow treasure from the Egyptians; the Manna; Moses striking the Rock; the Golden Calf. Two of the other hangings are signed by Henri Reydams. On January 24, 1921, at Messrs. Sotheby's, four panels of *Scriptural Subject*, from Raynham Hall, Norfolk, were sold. The subjects were:—(1) The Baptism of the Ethiopian Eunuch, about 8 ft. 8 in. high by 11 ft. 3 in. wide; (2) St. Paul struck with Blindness, 11 ft. 4 in. high by 14 ft. 5 in. wide; (3) Lazarus at the Rich Man's Gate, 11 ft. 4 in. high by 12 ft. wide; (4) Christ giving the Keys to Peter, 11 ft. 4 in. high by 12 ft. wide. They were signed IAN PARMENTIERS.

GERARD PEEMANS was privileged in 1665, and had eight looms and fourteen weavers. He married a daughter of Gerard Van der Strecken. In the Austrian State collection is a set of seven tapestries of the *Months* and two tapestries of the *Quarters of the World*, or *The Continents*, by this weaver, and eight panels of *Apollo and the Muses*. A panel representing *Time enchained by Love*, after Teniers, signed G. PEEMANS, is in the Palace d'Arenberg, Brussels. In the Bracquenié collection there was a panel of *Zenobia at the Chase*, after cartoons representing the *Story of Aurelian and Zenobia*, by the older Jan Schnellinck, which Peemans bought from George Ghuys and had them reduced in size. By a contract of 1676, Peemans sold to Francis Mendez, merchant, of Antwerp, twelve panels of the *History of Aurelian and Zenobia*, 6 ells high, by 628 to 630 ells total. At Madrid, in the Archaeological Museum, there is a set of the *Acts of the Apostles*, to which he contributed the *Stoning of Stephen*, the *Death of Ananias*, and *Christ's Charge to Peter*. In July 1907 a set of three hangings, with classical columns at the sides and festoons of foliage, cupids, etc., at the top of the borders, signed G. PEEMANS, two panels measuring 13 ft. 3 in. high by 14 ft. wide, and one 13 ft. 3 in. by 18 ft. wide, came up for auction at Christie's. On May 20, 1909, an upright panel representing *Julius Caesar banquetting with his sister Julia* (when his death is threatened), in border of flowers, military trophies, laurel festoons and ribbons, and with an inscription in a cartouche at the top, signed G. PEEMANS, 11 ft. 6 in. high by 10 ft. 3 in. wide, was sold for £136 10*s*. in the same rooms. On April 3, 1924, when Messrs. Christie sold the tapestries belonging to the Duke of Brunswick-Luneburg (formerly Duke of Edinburgh), four panels, representing *The Continents*—(1) Europe: a lady holding a model of a classical temple; (2) Asia: a lady with recumbent camel; (3) Africa: a negress holding a scorpion, a recumbent lion beside her; (4) America: an Indian princess with bow and quiver of arrows and an alligator at her feet; in borders with name of the continent at the top, festooned with flowers and fruit and supported by amorini, signed by Peemans and woven in gold, silver, silk and wool; 13 ft. high, two panels being 7 ft. 6 in. wide and the others 6 ft. 5 in. wide—were knocked down at £2940. Peemans wove a good many armorial hangings for the Marquis of Villa Flores, some being of precious materials.

JEAN PEETERS, 1668.

GUILLAUME DE POTTER, mentioned 1676–1677, worked for J.-F. V. Hecke in 1704.

MATHIAS PROVOOST signed four of six tapestries of *mythological* subjects—Apollo, Minerva, etc.—in association with Adrien Van Dries. He is mentioned in 1669.

FRANÇOIS RAES is credited with weaving a *History of Alexander* in borders similar to those of the *History of Achilles*. M. Wauters cites it as belonging to M. Maurice Moyse, and also mentions his signature on a tapestry of *Alexander the Great fighting a lion*.

JAN RAES the Younger was privileged 1628–1629. *A King on Horseback*, in frame-pattern border, and another tapestry representing *A Cavalier*, in a border designed with medallions and ornaments at top and base, formerly in the Berwick and Alva collection, bear the signature IAN RAES LE JEVNE.

HENRI REYDAMS appears about 1629, and was privileged in 1640, when he employed ten weavers and three or four apprentices. In 1648 he competed for the Archdukes' prize, which was won by Everard Leyniers. Reydams worked a great deal in association with other masters, as was the tendency of the time, the smaller workshops being gradually eliminated. With Everard Leyniers, Guillaume Van Leefdael and Gerard Van der Strecken, he produced the *Months*, etc., in the Swedish royal collection, signing the panels of *March-April*, *Day and Night*, and the *Elements*. With the same associates he worked in the production of the series representing the *History of Scipio* in the State collection of Austria, Vienna, in which his name is woven in the pieces showing *Scipio and Masanissa* and *Scipio's Triumph*. In the *Life of Moses*, in the same collection, he has signed the piece illustrating the *Song of Miriam*, while some other panels bear the name of Ian Parmentiers. In the *Feast of Scipio*, after the Battle of Asculum, formerly in the Berwick and Alva collection, and lent to the Franco-British Exhibition of Textiles, 1921, by M. Jumelle, the initials H. R. are woven in the selvedge. It shows the generals seated at a table, with numerous attendants, in broad borders, where, in the top, an amorini is astride a Roman eagle among swags of flowers and fruit, with ribbons; and on both sides amorini, emblematic of music, autumn, the seasons and reapers, play among the fruit and attributes of warriors, and having in the lower border a shield with inscription displayed. Reydams and Everard Leyniers wove the set of the *Riding-lessons of Louis III.*, from cartoons by Jordaens, in the Austrian State collection, and he shared the series showing the *Training of a Horse* with Anselme Broe. Armorial tapestries, inscribed "David Teniers, junior, *pinxit* 1680," and signed by H. Reydams and J. Borght, were in the collection of the Duke of Medina-Coeli in M. Wauters's time. A small panel at Knole, woven with a wooded *Landscape* and small figures of a lady offering a little dog to a man, while she holds a javelin in the other hand, in a border of flowers, is signed H. REY. Reydams worked with Gilles Van Habbeke also. The *Triumph of Scipio*—four panels by Henri Reydams and Gerard Van der Strecken—appeared in the Salomon sale in New York, April 1923, and were sold for £10,500. After forty years of work, Henri Reydams retired, and was succeeded by his son Henri.

HENRI REYDAMS the Younger. From him, in 1676, Nicholas Nauwelaerts, a merchant of Oudenarde, ordered six pieces woven with *Landscapes*, flowers, fruit, animals and birds, each piece to be six ells in height. Three panels woven with *Landscapes*, views in the gardens of a castle, with flamingoes, turkeys, and other birds in the foreground, in borders of flowers and fruit, signed by Henri Reydams, and measuring 10 ft. 8 in. high, while the widths were 20 ft. 4 in., 7 ft. 3 in. and 6 ft. 6 in., appeared at Christie's in April 1922. (£2257 10*s.*) In the early eighteenth century, the Reydams and Urban Leyniers workshops were in close association when they produced the tapestries in the Hôtel de Ville, Brussels. At Christie's, on May 20, 1909, a tapestry woven with a long procession of figures, with a bullock-cart, in a landscape, from the *History of Don Quixote*, in a narrow border of conventional foliage, signed LEYNIERS-REYDAMS, and measuring 10 ft. 3 in. high by 18 ft. 6 in. wide, was sold for £945. The second Henri Reydams died in 1719.

FRANÇOIS REYMBOUTS, son of Martin, privileged in 1648.

NICHOLAS REYMBOUTS, son of Martin, mentioned in 1619.

GUILLAUME ROELANTS, mentioned in 1677, worked for J.-F. V. Hecke.

MARTIN ROELANTS, working in 1622.

MATTHIAS ROELANTS, mentioned in 1657 and 1661, wove part of a set of tapestries representing the *Inclinations of Mankind*, in the Austrian State collection, Vienna. Three panels bear his signature—MATTHVS ROELANTS—in whole or part, while another shows his mark. Two other panels are signed by I. Liemans. Roelants died in 1663.

RENÉ LE ROUX, 1667.

ANTOINE ROY, 1688.

JEAN SCHUYT, 1668.

JACQUES SEGERS was working about 1630.

JAN SEGERS, his son, left Brussels to work in Paris, but returned and carried on weaving for thirty-six years. His sons, Jacques, Matthew and Vincent, were made burgesses in 1685. In the State collection, Vienna, is a set of seven *Landscape* tapestries, with hunters, beasts and birds, castles and other buildings, signed with his monogram and measuring about 11 ft. 2 in. in height by 8 ft. 1 in. to 17 ft. in width.

WILLIAM SEGERS is mentioned in 1668. His mark appears on a set of tapestries of unusual design representing the *Passion of Christ*, with medallions, caryatids and arabesques, in the Austrian State collection. A tapestry woven with *Abraham and the Four Kings* in a wide border designed with emblematic figures, caryatids, animals, birds, garlands of flowers and medallions emblematic of the elements, with inscribed tablet at base, and signed with the monogram of William Segers (WS), measuring 13 ft. 9 in. high by 22 ft. wide, was put up at Christie's in April 1924, and brought £997 10*s.*

JACQUES SERAERTS, 1578–1603, wove a set of *Grotesques* for the Archduke Albert in the latter year. He gave work to many other weavers, and in a document of 1598 he is styled merchant-tapissier and tapissier to the King of Spain.

NICLAES SINNEN. M. Wauters states that the name appears on a *History of Noah*, dating about 1600, in the Château de Sully.

PETER VAN SINY, or SINAY, is mentioned in 1637, and died in 1639. A landscape tapestry with a hunter holding a hound in leash in the foreground, and a background of trees, within a border having in the top and base a cartouche with cherubim, and at the sides panels with amorini, signed PEETER VAN SINY, with weaver's mark, was in the collection of Mr. F. S. Clark, London, 1910.

GERARD VAN DER STRECKEN, noted in 1644 and privileged in 1647, competed with Everard Leyniers, Henri Reydams and Guillaume Van Leefdael for the Archdukes' prize in 1648. He was associated with those weavers in the production of ten tapestries representing the *Months, Day and Night* *and the Elements*, in the royal collection of Sweden at Stockholm, the panels showing September-October, November-December, and Night being signed by him. The same company produced the *History of Scipio* in the Austrian State collection, Vienna, where the panel depicting the Preparations for the Sacrifice is signed G. V. D. STREECKEN. In the same collection there is a set of eight tapestries representing *Classical World Allegories*, such as Minerva and Hymen, which was woven and signed by him ; and also a series of the story of *Anthony and Cleopatra* in eight hangings, of which he signs three and Jan Van Leefdael three also. At Christie's, in August 1888, nine panels of the history of *Anthony and Cleopatra*, 10 ft. 4 in. to 12 ft. 6 in. high by from 10 ft. 6 in. to 22 ft. 3 in. wide, three signed by Gerard Van der Strecken and three by Guillaume Van Leefdael, brought £840. Two years later, in the same auction-rooms, six panels woven with the same subject, in borders of vases of flowers and fruit, amorini and ribbons, and swags of fruit and flowers at the top and base introducing an oval cartouche with the subject in Latin, signed G.V.D.STREKEN—and illustrating: (1) Roman warriors landing from the prow of a vessel and pursuing Anthony, who is on horseback, 12 ft. high by 16 ft. 6 in. wide ; (2) Cleopatra in her barge and Anthony on horseback, 12 ft. high by 16 ft. 6 in. wide ; (3) Anthony and Cleopatra feasting, 12 ft. high by 13 ft. wide ; (4) Ambassadors from the Roman Senate demanding tribute from Cleopatra, 12 ft. high by 10 ft. 6 in. wide ; (5) The despair and death of Anthony, 12 ft. high by 13 ft. 3 in. wide ; (6) The death of Cleopatra—were sold for £357. Other times—other prices!

PHILIPPE STREYCKMANS, 1644.

JEAN STRYCKERS, 1680.

CORNELIUS SWEERTS is mentioned in 1595 and 1613.

FRANÇOIS SWEERTS. There were two weavers of the name. The Elder, born in 1643, sold to Rupert Staes, in the interests of the Archduke, six tapestries, representing *Trojan Scenes*, at the price of 1033 florins. In 1613, the "Archdukes" Albert and Isabella bought of him a *History of Joshua*, of 225 ells, for 11,475 livres. During the Spanish "fury" in 1576, the *pand*, or storeroom for the sale of tapestries in Antwerp, was sacked, and some belonging to Sweerts were carried to Paris, where they were afterwards seized. Count de Vaudemont, Prince of Lorraine, bought two chambers of Brussels tapestry, representing a *History of St. Paul*, and the *Story of Scipio and Hannibal*, from François Sweerts in 1614.

FRANÇOIS SWEERTS the Younger was married in 1597, and the name is mentioned in 1642.

ANTOINE TAUTON received his advantages in 1647, and was a weaver of considerable importance.

FRANÇOIS TONS, probably a son of the foregoing, was privileged in 1613. When Henri Francq, a weaver of Brussels, sold a set of tapestries of the first quality, woven with the *History of Troy*, in eight panels, to Gil Lopez Pinto—three panels being 6 ells wide, two being 5 ells wide, and three being 4 ells wide—a weaver, Simon Bawens, of Antwerp, was security for good workmanship. Then François Toens, at the request of Bawens, declared that a brother weaver, Jan Stourman, had permitted another, Pierre de Gaddaere, to deliver to Bawens some tapestries of his weaving in 1615.

GUILLAUME TONS, or TOENS. Mentioned in 1598 as being fifty years old. He sold a *History of Constantine*, of 225 ells, in eight panels, for 4150 livres in 1607.

JEAN VERESEL, 1668.

JEAN VERVOET was master tapisseur to the Archduke about 1633.

GODFREY DE VOS, 1676–1677.

MARCUS DE VOS began work in 1655, and was privileged in 1663. He gave work to other weavers, and had five or six looms. Six tapestries representing the *Metamorphoses of Ovid*, in the royal collection of Sweden, bear his name, the subjects being :—The Hunt of the Kalydonian Boar, Boreas and Orithyia, Mercury and Herse, Vertumnus and Pomona, Diana at the Chase, and Apollo and Daphne ; in rich borders, and measuring about 12 ft. 6 in. high by from 6 ft. 6 in. to 17 ft. wide. At Christie's, in July 1891, tapestry of the subject of the *Garden of the Hesperides*, in borders of fruit and flowers, 13 ft. by 12 ft. 10 in., signed by M. De Vos, was sold for £158 11*s*. In the same rooms in April 1923 a pair of upright panels of similar composisition came up. The first showed a *king enthroned* under a canopy, upon whose knee a white doe rests her head. His right hand points upwards as he addresses a group of ladies and a soldier. In the other, the *king, reading in his tent*, raises his head to regard a warrior and a messenger. The horizontal borders contain a series of arcades, with wreaths of flowers and fruits ; a vase at the base of the vertical bands gives issue to a rod, striped blue and yellow, with bunches of flowers tied to it by blue ribbons. He wove a series representing the *Seasons* in verdures in company with J.-F. V. Hecke, and a *Life of Caesar*. In the Berwick and Alva Collection were four panels of a *History of Rome*—(1) A Combat ; (2) Caesar receiving a Messenger ; (3) Caesar on his Throne ; (4) A Sacrifice to Diana—signed M. De Vos. There are three tapestries of *Anthony*, *Cleopatra*, and *Caesar* by him in Powis Castle.

CORNEILLE WALSCHAERT, 1697–1732.

LUKE WALSCHAERT, 1699–1707.

DE WILDE, or DE WITTE, is mentioned in 1620.

LEONARD WYNS, 1657–1664, worked for J.-F. V. Hecke in 1676–1677, and is mentioned in 1681.

JACQUES (JACOBUS) VAN ZEUNEN, *doyen* in 1660. Eight tapestries of the *History of Jacob*, signed I. (or J.) V. Zevnen, in the Austrian State collection, are ascribed by the authorities to this weaver. The subjects are : Rebecca and Eliezer at the well, Esau with the venison and Jacob and Rebecca with the kid, Jacob receiving his father's blessing, Jacob's dream, Jacob asking Laban for Rachel, Jacob with his wives Leah and Rachel, the parting of Jacob and Laban, and Rachel sitting on her father's gods. He received privileges in 1644, and had two looms in 1660. Two tapestries representing *Jacob receiving his Father's Blessing* and *Laban looking for his Idols in the Tent of Rachel*, having in the top border a cartouche with the inscription "Historria Jacobi," and in the selvedge the initials I. V. S., belonged to M. Bracquenié. A duplicate of the last panel, and the property of M. Emile Wauters, artist, was signed J. Van Zevne.

JOSSE VAN ZEUNEN, *doyen* in 1646. In the Austrian State collection, Vienna, there is a set of seven tapestries representing in allegorical shape the *Seven Planets and Time*, signed I. V. S., which in the catalogue is attributed to Josse Van Zeunen. There are Saturn, 10 ft. 6 in. high by 8 ft. 1 in. wide ; Jupiter, 10 ft. 3 in. high by 16 ft. 6 in. wide ; Mars, 11 ft. 4 in. high by 10 ft. 7 in. wide ; the Sun, 10 ft. 11 in. high by 8 ft. 1 in. wide ; Mercury, 10 ft. 2 in. high by 12 ft. 5 in. wide ; the Moon, 10 ft. 11 in. high by 10 ft. 2 in. wide ; and Time, 10 ft. 11 in. high by 14 ft. 1 in. wide.

JEROME ZITTART is recorded in 1668.

Until the seventeenth century the history of tapestry-weaving in Antwerp is little more than a list of the names of merchants and weavers. Thanks to M. Donnet, who has ransacked the archives for materials, much valuable information is available concerning tapestries made in Antwerp in the seventeenth century. In 1617, Joos Van der Beken, a weaver of Antwerp, sold to Fran. Rodrigues Serra a *History of Scipio* containing eight pieces. The year before, another weaver, Jean Van Wellen, had sold to Luc Remond a *History of Jacob and Rebecca*, and in 1623 there is mention of a *History of Philopater*. The same year a set of Antwerp tapestries entitled the History of *Jacob* were exported. There is mention of a set of Antwerp tapestries being finished in 1618: the subject was the *History of Julius Caesar*.

The History of *Jacob* was a favourite subject of the Antwerp weavers, another set being made by Laurent de Smidt for Gallo de Salamanco in 1626.

Daniel Fourment, dealer in tapestries, cartoons, and materials, resident in Antwerp, was the father-in-law of Rubens; and the inventory of his effects, made in 1643, gives the titles of several tapestries of Antwerp manufacture. These included a *History of the Amazons*, *Verdures*, and a *History of Tarquin and Lucrece*.

In 1640 there is mention of two Antwerp "chambers" of the *History of Troy*.

Gerard Van der Necken and Jean Van Leefdael made and sold a *History of Achilles* after the cartoons of Rubens, in 1662. In the same year Henri Lenaerts ordered from Paul Rogiers and his son François, tapissiers, a *History of Titus and Vespasian* in eight hangings, while Jacomo de Vergines supplied him with a new *History of Achilles*.

The most prominent dealer in tapestries in Antwerp of the seventeenth century was Nicolas Nauwelaerts, who had depots in different towns, including Vienna. He bought extensively from Antwerp weavers: Jean Van der Goten sold him in 1677 a *Feast of Bacchus* and a *History of Rinaldo and Armida*, the former containing six pieces. He may have been one of the weavers of the set of seven tapestries of the

History of Jeptha in the Swedish royal collection, one of which is signed VANDER GOTEN and another P. KOLVENAER. In the same year, Pierre Wauters, a weaver of Antwerp, furnished him with a *History of Massanissa* in six panels, while André Van Boetsel supplied a *History of Rinaldo and Armida*. This Pierre Wauters has left some signed tapestries. Two pieces, with scenes from *Ovid's Metamorphoses*—three warriors in the gardens of a palace, with a sculptured fountain, trees, etc.—in a border of trophies, flowers and laurels, amorini with torches and flowers at the top, inscribed CVRA PETRI WOVTERS ANTUERPIAE, and measuring 8 ft. 6 in. by 12 ft. 6 in., appeared at Christie's in July 1901. An upright panel representing *Perseus* and two other figures in the gardens of a palace, in borders of cupids, trophies and flowers, 8 ft. 9 in. by 14 ft. 6 in., with a like inscription, was sold in the same rooms in April 1889.

The name of Wauters is familiar through the record of Michael, who bought thirty drawings for tapestries at the sale of Jordaens's effects in 1679. There is a series of eight pieces in the Austrian State collection, Vienna, which shows the story of *Aeneas and Dido* and bears the signature M. WAVTERS or the initials M. W.: (1) Venus, disguised, persuades Aeneas to visit Dido at Carthage; (2) Aeneas and Dido with Ascanius; (3) Dido's Sacrifice; (4) Dido shows Aeneas the plans of Carthage; (5) The Refuge from the Storm; (6) Mercury appearing to Aeneas; (7) The Departure of Aeneas; (8) The Death of Dido. Three tapestries of the same story, and from cartoons by the same artist—G. F. Romanellus—are in the Swedish royal collection. Five panels were exposed at Christie's in April 1924 which represented the *History of Marcus Aurelius*, in borders woven with flowers and strapwork cartouches on a brown ground, signed M. WAVTERS and measuring about 9 ft. 8 in. high and in widths about 9 ft.; there are a few similar sets in England, and the *Dido and Aeneas* subject is known there too.

There are some Antwerp tapestries specified in the inventory of the Duke and Duchess of Ormonde's goods at Kilkenny, Dunmore and Clonmell in 1675, namely: seven pieces of the *History of Decius*, eight of *Octavius Caesar*, seven of *Polyphemus*, four of *Cyrus*, five of *Diana and her Nymphs*, six of *Forest Work*, and many *Landscapes*.[1] Others are noted in the list of tapestries belonging to the French Crown on the death of Louis XIV. as—a set of six verdure tapestries made in Antwerp, and representing *Landscapes*, in borders of flowers and birds on a rosy ground ; a set of eight pieces woven with *Gardens, Arbours and Porticos*, in a border of shells and flowers interlaced with a white leaf on a black ground ; six panels representing *Grotesques*, having in the middle a figure in the form of a medallion, in a blue border with yellow ornament and a vase in the middle.[2] In England, Antwerp tapestries are occasionally found, as at Cothele and Oxford, where, in St. John's College, there are two interesting specimens. The larger represents the *Presentation of Moses to Pharoah* : the other shows *Esther before Ahasueras*. They are framed in different borders of figures, ornament and inscriptions.

In 1694 the Count de Terring bought four pieces of *boscage* with small figures, with another set representing *scenes from the History of Ovid* after designs by Coppens. Both were supplied by Jean Van Verren.

The following list includes *negociants*, merchants, and weavers of Antwerp. There is, of course, no means of separating Brussels and Oudenarde merchants who had storerooms in Antwerp from those who restricted their operations to Antwerp.

1601. Daniel l'Hermite, *negociant*.
1602. Joos de Carlier ; Gerard Van der Linden, tapissier ; Augustin de Bie, tapissier ; Jacques de Moor, *negociant*, Adrien Franck, tapissier.
1603. François Sweertz and Corneille Wyce, merchants.
1604. Philippe de Bie, tapissier.
1607. Adrien Van Welden ; Wilhelmine Rycquart, widow of Abraham de Hu, tapissier.
1612. Herman de Rosne, Abraham de Hu (son), Henri Franken, Simon Bauwens, merchant-tapissiers.
1614. Henri Franck ; Daniel Steurbant, agent ; Jean Robyns, Jean Raes and François Sweerts the younger, merchant-tapissiers ; Antonio Bono, *negociant* ; Jean de Boon ; Paul Brouwere.

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[1] Kilkenny Archaeological Society, 1832, *Transactions*.

[2] Jules Guiffrey, *Inventaire général du mobilier de la couronne sous Louis XIV*. (1663–1715).

1616. Jean Van Wellen, tapissier.
1617. Joos Van der Beken, tapissier.
1618. Nicolas de Coustre.
1619. Laurent Smit, merchant-tapissier; Jean Van Weelden, Oliver de Haen, Jacques Santel, Elie de Beekere, Josse Van Ceulenbroeck, Jacques Van de Vyvere, François Oste.
1620. Guillaume de Cau, merchant.
1625. Jean Pelham, English agent for tapestries.
1628. Widow of Jean Van Welden.
1629. Michel Op.
1637. Simon de Witte, tapissier; Jean Van Oostenden; Laurent Schaep, tapissier, son of David Schaep, tapissier; Antoine Van Sautvoort.
1639. Dominique Schoof.
1640. Leonard Van Welteren, tapissier.
1641. Jean Bosch, agent.
1643. Jean Vecquemans; Daniel Fourment, merchant (deaths).
1649. Jacques Firens, André Schellinck.
1654. Philippe Van den Vaert, tapissier.
1660. Pierre Van Quickelberghe, tapissier; Ascanio Martini, *negociant*.
1662. Paul and François Rogiers, tapissiers; Jacomo de Virgines, Gerard van der Necken, Jean Van Leefdael.
1669. Jean Nouwelaerts, Matthew Corneliss, Joos Wyckmans, tapestry-workers.
1676. Denis Poleau, merchant.
1677. Nicolas Nauwelaerts, merchant; Jean Van der Goten, tapissier; Pierre Wauters, tapissier.
1678. André Van Boetsel; Jean Van Werren, merchant; Marie de Smit, merchant.
1680. Steffano de Andrea, agent.
1683. Noël Fontani, merchant.
1688. David Lorenzo, merchant.
1693. J. Ph. Cornelissen.
1694. Martin de Bisthoven; Armand Dap, tapissier.
1696. Odenaert Baert, tapissier; Notelaer, merchant.[1]

Oudenarde was nearly as important as Brussels in the manufacture of tapestries in the seventeenth century, and the history of the industry in Oudenarde bears a certain resemblance to that of Brussels. Early in the century the manufactory was in a languishing condition, but was successfully developed by municipal privileges. Then a succession of political changes took place, and induced emigration, some weavers going to England to work at the Mortlake manufactory, others to France, and some to Holland.

Philip Robbins went to France to work for King Louis XIII. in 1622, and Philip Behagle in 1684; other masters of the craft betook themselves to Lille, Arras, Valenciennes, Ghent, Tournai and Brussels. In 1660, Jean Jansens went to work in Paris, and was destined to become a leading master weaver in the Gobelins.[1]

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[1] For these and previous notes concerning the manufacture of tapestries in Antwerp we are indebted to the articles by M. Fernand Donnet. See the *Annales de la Société d'Archéologie de Bruxelles*, vols. viii., ix., x., xi., and xii.

With the Spanish wars, and the general disadvantages attendant on industry about the middle of the century, the weaving population of Oudenarde dwindled down to about 1000, or less. The nationality of the town was changed several times, and the changes of government were most unsettling. In the bombardment of the town for fifty-eight hours by the French, 430 houses were destroyed.[2] These disturbances were enough to destroy any industry.

The subjects of the tapestries of Oudenarde were, for the greater part, *landscapes* or *verdures*, and the town was highly renowned for furniture tapestries, such as cushions, chair-covers, etc. In addition to many seventeenth-century verdures, there are interesting sets of figure tapestries of Oudenarde making described in the list of tapestries belonging to Louis XIV.—a *History of Julius Caesar*, eight panels; in a border of red field, filled with trophies of arms, vases, cameos, grotesques and figures of famous ladies; eight tapestries representing the *History of Gideon*, in borders of yellow ground, decorated with eight large festoons of fruit, four figures in the angles—two of men and two of women—an oval cameo of the colour of bronze gilt in the middle of the top border, two other roundels in the middles of the side borders, and in the middle of the side borders a small landscape; and eight pieces of the *Marriage of Gombaut and Macée*, in a border having a stem with oak leaves wound round, with a large gilder band studded with blue stones and lined with blue. The amount of Oudenarde tapestries woven in the seventeenth century was enormous, and a great quantity still exists, some being very coarse in execution.

George Ghuys was the principal merchant manufacturer of his time in Oudenarde, and a register of his expenses in the seventeenth century is extant. It states that he had woven chambers of "*Pomona, Zenobia, Deborah, Philopater, Solomon, Camilla*," and also *Shepherds, woodcutters,* and *verdures.* He bought extensively of other weavers, notably Jean Herbaut (*History of Aeneas*); Paul Van den Broeck (*History of Moses, History of Judith and Holofernes*); André Van der Ende (*History of Esther*, portière of *David and Jezebel*); Peter Rombaut (*History of Susanna* and a *History of Elisha* at Sarepta); and a *History of Hercules* from Adrian de Vroelick, also *History of Ulysses, History of Our Lady*, etc., etc. The register gives the number made in the various years, viz:—1601—542; 1602—1131; 1603—1026; 1604—1807; 1605—2093; 1606—2760.[1]

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[1] Annales de l'Académie d'Archéologie de Belgique, vol. xiii., 1856, *Quelques recherches sur les anciennes manufactures de Tapisseries à Audenarde*, by M. Ed. Van Cauwenberghe, pp. 455, 456.

[2] Ibid. p. 472.

In the height of its prosperity, Oudenarde was famed far and wide. The municipal authorities of Valenciennes bought hangings representing *hunting scenes* and *landscapes* from Vincent Van Quickelberghe in 1620, and Antoine Blommaert supplied them with the *Departure of Moses and the Israelites from Egypt.* Another weaver, Antoine Robbins, furnished the chapter of Cambrai with a *History of St. John the Baptist.*[2]

The artists who made cartoons for the Oudenarde weavers were fairly numerous and notable:—

John Snellinck of Malines (*History of Zenobia*, 1607), Simon le Pape (1623–67), Gaspard de Witte (1668–76), Lambert de Houdt, David Teniers, Abraham Teniers, Gielmans, Elie Van der Broeck, Pierre Spierincks, Louis Van Schoor, *Jupiter and Mnemosyne, Pan and Syrinx, Mercury, Jupiter and Diana, Daphne, Diana and Acteon, Theseus, and Ariadne*, etc., all for hangings for Peter Van Verren. Van den Gruys of Antwerp made designs for Jean Brandt. Others were Augustin Coppens, Adolf de Gryeff, Abraham Van Bradael, Victor Janssens and Philip Houdt.[3]

The list of weavers in Oudenarde during the seventeenth century is of considerable length:—

1600–20. Joris Ghuys.
1601. Pierre Robbins or Rubens, Gilles Carlier, Jean de Moor.

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[1] Alexandre Pinchart, *Histoire générale de la Tapisserie ; Tapisseries flamandes*, p. 107.

[2] M. Houdoy, *Histoire artistique de la cathédrale de Cambrai*, pp. 134, 226.

[3] Alexandre Pinchart, *Tapisseries flamandes*, pp. 109, 110.

1603. Antoine Van der Kerchove.
1606. Jean Van Linthout.
1607. François Inghels, François de Smeit, François Hoste, Jeremie Van der Baken.
1611. Pierre Rombaut.
1612. François Moens, Jean Robbins.
1613. Jacques Van den Kerchove, Jean Voet, Henri Vrancx, Pierre de Gaddere.
1616. Adrian de Vroelick, Pierre Brandt.
1616–32. Jean Herbaut.
1616–20. Paul Van der Broeck the elder.
1616. Pierre Van Kerchen.
1617–36. Jean Blommaert.
1619. Georges Van Coppenol.
1620. Vincent Van Quickelberghe.
1620–25. Antoine Blommaert.
1621. Laurent Valck, Gaspar Van der Westyne.
1621–48. Philip Robbins.
1625–58. Jean Van Coppenole.
1625. Pierre de Caluwe, Godfrey Lerman, Luc Van den Broeck.
1625–54. Josse Van den Hende.
1625–55. Daniel Van Coppenole, father.
1625. Peter Van Coppenole.
1633–56. Gaspard Van Caeneghem.
1633. Gilles Van der Kerchove.
1637. Adrian Wackens, François Robbins.
1641–67. Josse de Vriese, Jean Van den Kerchove.
1650. Daniel Van Coppenole, son.
1654. Simon Delvael, Jean Simoens, Peter Doren, Louis Van der Perre, J. Van der Mersch.
1654–56. Antoine Van Coppenole.
1655. Francis de Moor, Jean de Holislaghere.
1656–67. Josse Van den Kerchove, Louis Van den Kerchove, Jean Van de Broucke, Jacques Van den Broucke, Joris Brandt.
1657–88. Jacques Van den Kerchove.
1658–67. Jacques Van Reghelbrugghe.
1658–1705. David Brandt.
1658–79. André Blommaert.
1658–67. Antoine Blommaert.
1658–75. Jean Blommaert.
1658–67. Jacques Van Coppenole.
1658. Jean Baert, Jean Van Verren.
1658–93. Jean Van der Stichelen.
1658–67. Jacques de Bock.
1660–61. Paul Van den Broeck, young.
1660. Paul Van Verren, Philip de Vos.
1660–99. Abel Van Reghelbrugghe.
1661–91. André Van Reghelbrugghe.
1663. Joris Van den Broucke.
1663–7. Francis Van der Kerchove.
1663–1722. Peter Van Verren.
1667–9. Jacques Van der Roost.
1667–79. Jean Baptist Van Coppenole.
1667–1709. Antoine de Bie.

1667. Daniel Maillé.
1666. Josse de Vriese.
1669–1700. Jean Van Verren.
1669–76. Joris Blommaert.
1669–1719. Louis Blommaert.
1669–1737. Antoine Brandt.
1669. Peter Van Coppenole.
1669–95. Josse Van der Kerchove.
1669–79. Jean de Vriese.
1675. Caesar de Moor, Jean Cabilliau.
1675–93. Francis Van der Stichelen.
1675–79. Gilles de Vriese.
1676. Cristian Wauters.
1679. Jean Van Reghelbrugghe.
1679–93. Stephen Van Coppenole.
1679–99. Francis Van Verren.
1679–93. André Van der Kerchove.
1683. Macaire Gimbercy.
1675–93. Jean Baert.
1683. Alexander Baert.
1689–99. Jean de Bock.
1691. Jean Van der Stichelen, Francis Van Reghelbrugghe.
1691–1700. Jean Brandt.
1692. François Baert.
1692-1731. Ferdinand Brandt.
1693–1741. Jean Baptiste Brandt.
1693. Jacques de Vriese.
1693–1705. Jean de Vos.
1693. Jean Van Coppenhole.
1693–1727. Joris François Van Reghelbrugghe.
1695. Josse Inghels.
1699–1729. Jean Van Verren.
1700. J. F. de Vriese.
1700–8. Jean Van der Kerchove.

There is but little reference to tapestry-weaving in Bruges, but several hangings exhibited in the town have been attributed, with the appearance of truth, to local manufacture in the seventeenth century. One of these is dated 1637, and bears the weaver-mark I.D.R.

The emigration of the Oudenarde weavers plays an important part in the history of the craft in the towns of Flanders. In 1655, François de Moor, Jean d'Olieslaegher, and Daniel Coppenolle (who set up twelve looms), settled in Ghent, where they were augmented in 1684 by Alexander Baert, Louis Blommaert, Francis Van der Stichelen (weaver of *landscapes*), and Jean Baert (all from Oudenarde).[1]

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[1] M. Houdoy, *Les Tapisseries . . . la fabrication lilloise*, pp. 114, 115.

ALOST.—In 1611, Gilles Roos of Oudenarde was accorded privileges by the magistrates of the town, where he was joined later by two compatriots, who were high-loom weavers, Roos de Ketele and Michel Van Glabeke.[1] Daniel Talemans is mentioned in 1618.

TOURNAI.—In the seventeenth century the only productions recorded from the workshops of Tournai are *armorial* pieces and *verdures*. The names of weavers who supplied these were Jacques Cassel (1583–1610), Antoine Calma, high-loom, Antoine Robbins, and Peter Van Kerchove, high-loom (1613), Jacques d'Escobecque, high-loom (1615), François de la Charité, merchant-tapissier (1619), a weaver, Simon Bedoret, and Chrétien Rogier.[2] In 1678, Philip Behagle, who had received privileges from the municipal authorities of Oudenarde in 1675, came to live in Tournai, and proposed to the magistrates to set up a manufactory of tapestry "more fine and exquisite than that made in the Low Countries," and was accorded a subsidy of 200 écus annually for six years. He employed fifty workmen. The name P. BEHAGLE, with the mark of Tournai, appeared on one of eight tapestries from the collection of Lord Amherst, woven with gold, silver and silk, and representing the *Conquests of Louis XIV.*—the Capture of Dôle, the Surrender of Doesburg, with six other subjects, in borders designed in the style of Jean Bérain, having musical trophies, fleurs-de-lis, monograms, etc., and the arms of Count Brühl. Formerly in the Château de Moritzberg, the set was bid up to £12,600 at Christie's on December 11, 1908. Having been appointed Director of the Royal Manufactory of Tapestries at Beauvais, Behagle went there in 1684. The authorities of Tournai made a contract with a weaver of Enghien, Jean Oedins, to set up an establishment in Tournai,[3] and Étienne Oedins is mentioned there in 1688. The authorities gave every encouragement to the tapissiers, with very little success.

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[1] Alexandre Pinchart, *Tapisseries flamandes*, p. 117.

[2] Mémoires de la Société de Tournai, vol. xxii.—M. Soil, *Tapisseries de Tournai*, pp. 38–71.

[3] Ibid. pp. 64, 65.

ENGHIEN.—There was considerable activity in Enghien in the seventeenth century. From that locality, Jean Van der Biest went to Munich in 1604, taking three or four companions with him. Another weaver, Jean Pzegne, went to weave at Fouquet's manufactory. Three weavers went to Brussels: George Leemans (1638), Jean Bauwens (1643), and Philip Ost (1644). Mention is made above of Jean Oedins in 1671. The last master worker of Enghien was Nicolas Van den Leen, in 1685. He bequeathed to the Brotherhood of Notre-Dame d'Enghien and to the poor of the town all the interest of the money belonging to the corporation of the tapissiers, of which he was the only living representative, under condition that it be rendered back to that body if the organisation were revived.[1] That was the end of tapestry-weaving in Enghien.[2]

VALENCIENNES.—The tapestries for the municipal hall were bought from Oudenarde merchants in the early part of the seventeenth century. In 1679 the authorities contracted with Philip du May or du Metz, a high-loom weaver, to supply a set of hangings illustrative of the *Life of St. Gilles*, from designs by Jacques Albert Gérin. These were woven at Valenciennes, where they were extant in 1690.[3]

ARRAS.—Vincent Van Quickelberghe of Oudenarde attempted to set up a workshop in Arras, but, meeting with no success, went to Lille about 1626.[4]

DOUAI.—François Pannequin (? Pannemaker), and André his son in 1697, with André Chivery in 1692, are all the tapissiers recorded in Douai 1600–1700.[5]

MONS.—Antoine Quint, a high-loom weaver from Antwerp, set up a workshop at Mons in 1628.[6]

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[1] Destrée, *L'Industrie de la Tapisserie à Enghien*, p. 49.

[2] Ibid. p. 52.

[3] Alexandre Pinchart, *Tapisseries flamandes*, p. 43.

[4] M. Houdoy, *Les Tapisseries . . . la fabrication lilloise*, p. 71.

[5] M. Alexandre Pinchart, loc. cit., p. 54.

[6] M. Van de Casteele, *Documents concernant la corps de Tapissiers*, Annales de la Société d'Émulation de la Flandre, 3rd series, vol. viii.

ITALIAN, SEVENTEENTH CENTURY

In Italy in the seventeenth century the decadence in tapestry-making was almost as pronounced as in the Low Countries, and in both localities it was attended with an enormous output of hangings. This is most evident in the case of the Florentine manufactory, that produced some fine tapestries in the preceding century. Its development was somewhat retarded during the first quarter of the seventeenth century. In the earlier part the chief workman was named Papini, succeeded in 1621 by Jacques Elbert Van Hassell or Van Asselt, a Netherlander who gave place in 1630 to Pierre le Fèvre, a native of Paris. The last-named, with his son Jean, became famous through their connection with the royal workshops in Paris. On the death of Pierre le Fèvre in 1669, two master weavers were working in Florence; their names were Giovanni Pollastri of the workshop of St. Mark, and Bernardino Van Asselt. In later times these developed into four independent workshops directed by Giovanni Battista Termini, his brother Stefano Termini, Matteo Benvenuti, and Bernardino Masi. The first-named was the only high-loom worker; he left Florence to set up a manufactory in Rome, where he remained seventeen years. On his return he was appointed director of the Florentine manufactory, and retained that position until his death in 1717. Pierre le Fèvre, who died in 1669, left a son (Philip) who was working in Florence in 1677.

The names of the Florentine masters are useful, as they signed the tapestries produced by them. The later masters were: Nicolo Bartoli, Andrea and Bernardino Manzi, Angiola Masi, Giuseppi Cavalieri, Alesandro Ligi and Michele Bucci. The pictures of Raphael and other masters were freely used as models, as will be seen in the following list of works:—

1604. History of *Scipio*, seven pieces.
1605. *Christ bearing the Cross.*
1610–16. Several hangings for Cardinal Monalto, History of *Phaeton*, two pieces, and a *Madonna.*
1613–18. History of *King Ferdinand.*
1622. History of *St. Catherine of Siena*, seven pieces.

1623. *Hunts.*
1627. Borders for the History of *Adam*, bed-hangings of the History of *Phaeton.*
1629. History of *Scipio*, five small pieces, and the *Birth of the Virgin.*
1633. Month of *May* (Bachiacci).
1637. The *Four Seasons*, History of *Joseph.*
1640. A *Tournament.*
1642. History of *Alexander* (Melissi).
1643. The *Seasons.*
1645. The *Flagellation.*
1646. The *Beheading of St. Paul.*
1648. History of *Tobit.*
1650. History of *Alexander* (Melissi).
1651–9. History of *Moses.*
1653. History of *Lorenzo the Magnificent*, *St. Julian* (Allori), and *Noli me tangere* (Barocci).
1655. History of *Cosimo* (begun).
1658–9–60 History of *Abraham.*
1659–60. *Pietà* (Cigoli).
1660. *Madonna, Infant Christ and Saints* (Raphael), *Holy Family* (Andrea del Sarto).
1661–2. *St. Peter.*
1662. *Toilette of Bathsheba.*
1664. *Nativity* (Barocci).
1665. *Pietà* (Michael Angelo).
1667. *Madonna with the Infant Christ, St. John the Baptist*, and *St. Elizabeth* (Andrea del Sarto).

Other subjects were:—

History of *Joseph* (six pieces), History of *Samson*, the *Return of the Prodigal Son*, *Prudentia*, *Folly*, etc.

After the death of Le Fèvre in 1669 the low-loom method became very much used in Florence. The following is a list of later hangings:—

1671–9. History of *St. John the Baptist.*
1675. *Portrait of the son of the King of Denmark.*
1676. *Portrait of Cosmo III.* (Balloni).
1677. Portière.
1681–6. *The Golden Age.*
1693. Door-hangings, *Hope*, *Divine Wisdom*, *St. John in the desert*, Espaliers.

Many of these later Florentine tapestries still exist, while the finer ones have been destroyed.[1]

If the Roman manufactory produced comparatively few hangings, these were of better quality than the Florentine.

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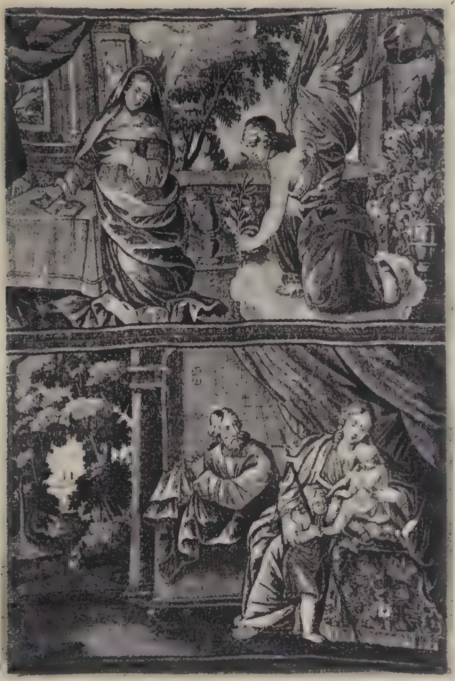
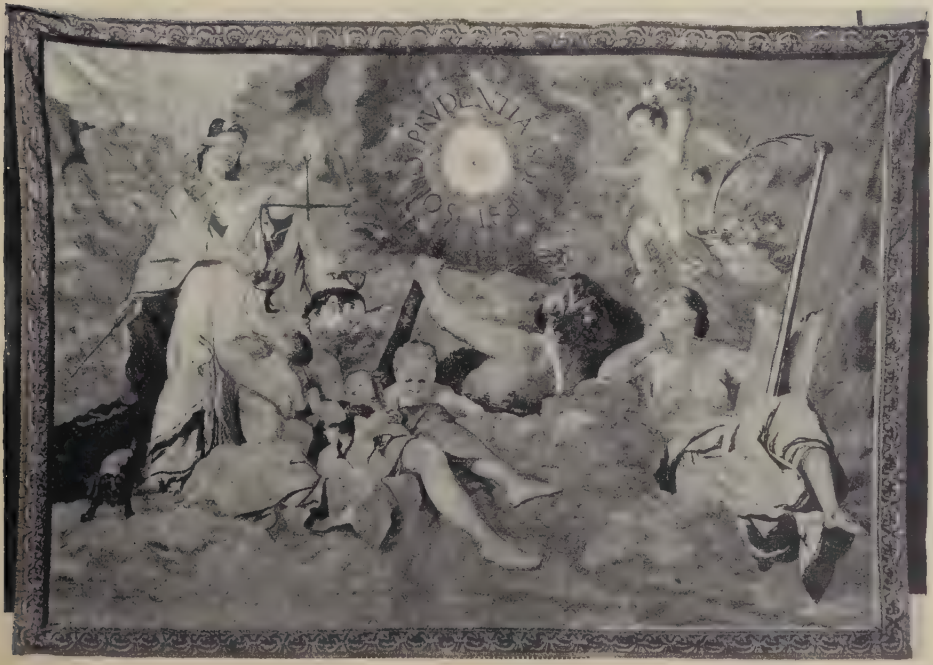
[1] Conti, *Ricerche storiche sull' arte degli Arazzi in Firenze.* See also Müntz, *Tapisseries italiennes.*



The Life of the Virgin.

NÔTRE DAME DE NANTILLY, SAUMUR.



Prudence.

About 1625, Cardinal Barberini made enquiries into the methods used in the manufacture of tapestries and in the dyeing of wools and silks in the chief centres of production in Flanders and France. The reports of his correspondents give a very good idea of the state of those industries in France and Flanders. He accordingly set up a workshop in Rome about the year 1633. The director was Jacopo della Riviera, under whom were Antoine a Frenchman and Michael a Fleming. Cartoons were made under the supervision of Pietra da Cartona, while the *History of Scipio* was furnished by Poussin. The subjects were few—some *armorial* pieces, a *Nativity*, the favourite sixteenth-century subject, *Children Playing*, and a set entitled *Mysteries of the Life and Death of Christ*. The last, consisting of eleven hangings, is now in the cathedral of St. John, New York.[1] The subjects are: the Annunciation, the Adoration of the Shepherds, the Adoration of the Magi, the Flight into Egypt, the Baptism of Christ, the Transfiguration, the Last Supper, the Mount of Olives, the Crucifixion, the Resurrection, and Christ's Charge to Peter. They contain three bee armorial bearings of Pope Urban VIII. in the corners, while in the middle of the top border is a bee guiding, with two bees pulling, a plough; or the sun, crest of the Barberinis; in the middle of the side borders, figures of Faith and Hope are woven, and, in the middle of the foot border, Charity with a child are represented. Some panels are signed IAC. D. L. RIV. There was sold in the late Lord Leverhulme collection a tapestry emblematic of *Prudence*, with Charity and other allegorical figures in a narrow border, which came from the Barberini workshop. At the Anderson Galleries, New York, in February 1926, it realised £760. These were finished by Gaspard Rocci, who became chief weaver on the death of Giacomo. The manufactory was arrested in 1644, when the uncle of the founder, Pope Urban VIII., died, and Cardinal Barberini was expelled. Some time later the work was resumed; and to this period, about 1660, we owe the set of the *History of Urban VIII.*, now in the Barberini Palace. Hangings were woven for outside clients;

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[1] G. S. Hunter, *Tapestries, their Origin, History, and Renaissance*, p. 223.

several were made for the d'Este family in the pontifical workshop.[1]

The manufactories of Florence and Rome were the only important ones in Italy in the seventeenth century. There may have been small establishments in Venice and other towns, such as Genoa, but the *data* are slight and inconclusive. It is recorded that Philippe le Fèvre, who worked in Florence in 1677, left that town in the same year to set up looms in Venice, but no record remains of his success.

GERMANY

In the year 1604, Jan Van der Biest, a tapestry-weaver of Enghien, accompanied by six fellow craftsmen, went to Munich at the invitation of Maximilian I., Duke of Bavaria. Their object was to execute some sets of tapestries for the decoration of his palace. They were joined two years later by Paul Neuenhoven with others, and in 1607 by Herman L'Abbé, who in later times became director of the establishment set up by the Duke of Lorraine at Nancy. The chief set made at Munich represented the *History of the House of Bavaria*, but other tapestries executed were the *Grotesques*, *Day and Night*, *the Four Seasons*, etc. The weavers executed their chief commission by 1615 and left the town. The chief works still exist.

Another manufactory was begun in 1686. One of the weavers affected by the revocation of the Edict of Nantes entered the service of the Elector for the purpose of weaving tapestries of fine and precious materials. There exists in the palace at Berlin a set representing the *History of the Great Elector*. It illustrates the descent on the Island of Rugen, the battle of Warsaw, the capture of Wolgart, the winter expedition into Prussia, the battle of Fehbellin, the taking of Stralsund, and bears the date 1693.[2]

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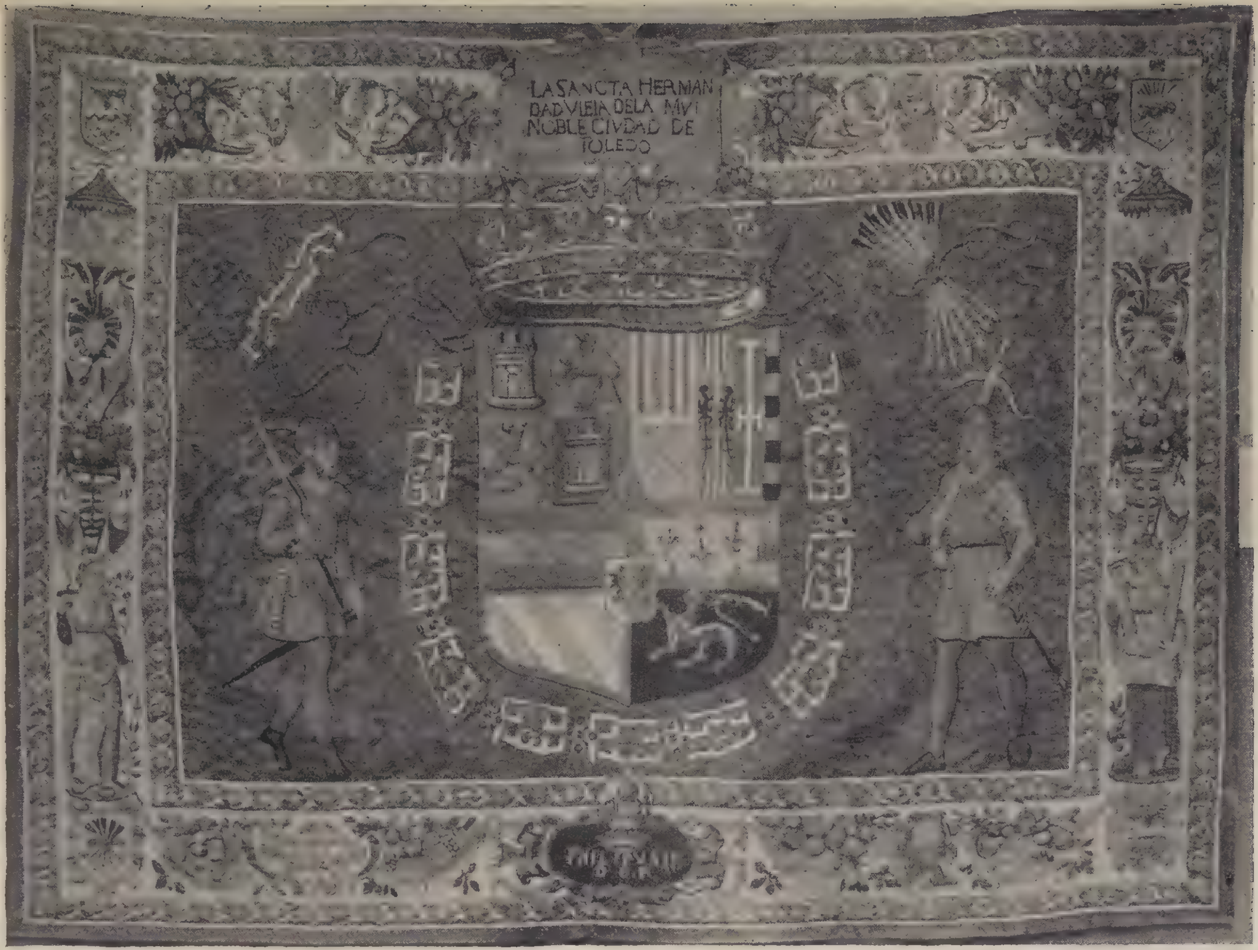
[1] Müntz, *Tapisseries italiennes*, p. 49.

[2] See Wauters, *Les Tapisseries bruxelloises*, p. 291; and Müntz, *Tapisseries allemandes*.


LA SANCTA HERMAN
DAD VIEIA DELA MVI
NOBLE CIVDAD DE
TOLEDO

Spanish Armorial.

SPAIN

A small Flemish colony under François Tons was established at Pastraña, New Castile, by the Duke of Pastraña, and in 1623 some of its products were exhibited and highly commended in Madrid. Probably it was in this workshop or in that of Gutierrez that Ferdinand de Vegara learned how to weave before he further qualified at Dantzig and Antwerp. He joined the craftsmen of Brussels, receiving a subsidy and privileges for six years in 1603, and a renewal in 1609. The four looms in the Gutierrez workshop, in the street of St. Isabel, Madrid, were under the management of Antonio Ceron about 1625, and it is possible that the interior and workers seen in Velazquez's picture "The Spinners" were painted in that manufactory, some time after 1651. By 1694, however, it was proposed to invite Jean de Melter of Brussels to set up looms in the Spanish capital, but, though the Ministry of Commerce was in favour of it, the idea had to be given up for financial reasons.[1]

The influence of the Spaniards upon the tapestry woven in Peru is most marked in the seventeenth century. There are two styles: one being peculiar to the mountainous regions, and distinguished by the quantity of old Inca symbols and patterns and the interlocking of different coloured threads when they meet on neighbouring warps; the other, that of the coastal region, in which there are European and Chinese elements of design, and where there is no interlocking principle, so that a slit is left between the two neighbouring colours. An *armorial* panel, 8 ft. 7 in. by 7 ft. 1 in., in the British Museum, to which it was presented by Mr. Louis Clarke, who found it in Peru, shows a central coat-of-arms within borders containing sportsmen, ladies, monkeys and birds, among foliage and architectural details, besides conventional ornament. There are other pieces of Peruvian tapestry in the Victoria and Albert Museum, the Brussels Museum and in private collections.[2]

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[1] Paul Lafond, "La Tapisserie en Espagne," *La Revue de l'art ancien et moderne*, August 10, 1912, pp. 116–18.

[2] T. A. Joyce, "A Peruvian Tapestry, probably of the Seventeenth Century," *Burlington Magazine*, June 1915, p. 146.

NORWAY

Tapestry-weaving was common to the peasantry of Norway and Sweden during the seventeenth century. Vaage, in Gudbrandsdalen, Norway, is stated to have been renowned as a centre of production for figure pieces and furniture coverings, generally of bright colour and archaic effect. The illustrations—*The Wise and Foolish Virgins* and *The Adoration of the Magi*—are typical examples. Another panel woven with *Herod's Feast* is reproduced in the museums of Christiania and South Kensington, as well as in a collection in New York.

DENMARK

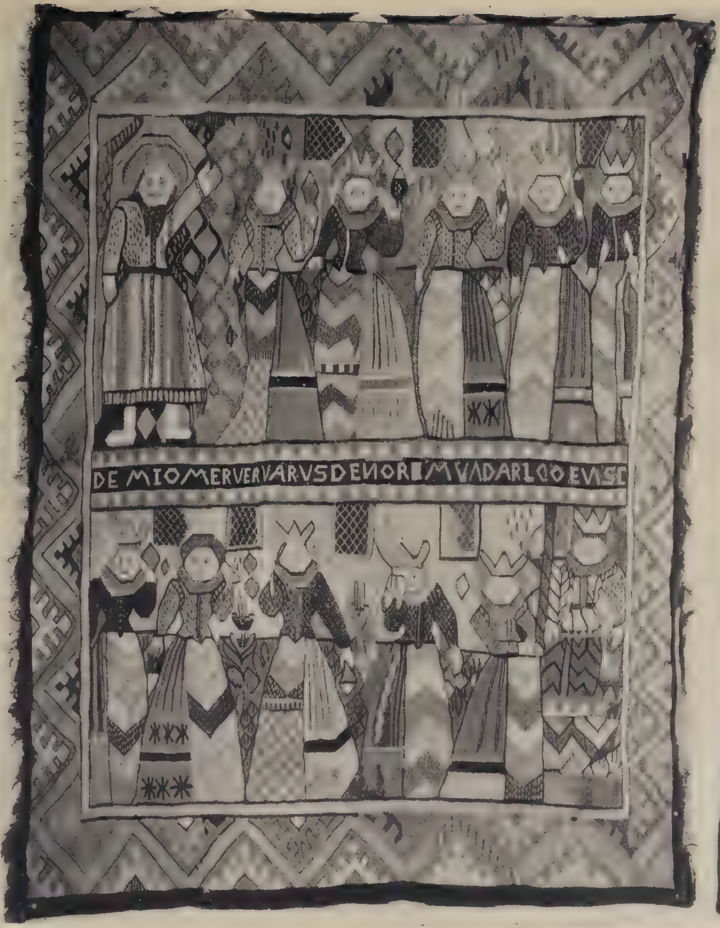
There was a workshop of some importance in Copenhagen in 1604. It was conducted by Jean de Wych and gave employment to as many as twenty-six weavers, who worked by the high-loom method. Towards the end of the century, Christian IV. founded a manufactory at Kiôge. The brothers Van der Ecken were directors, and a series of large hangings executed under their care, representing scenes from the *Scania war*, adorns the walls of the castle of Rosenberg.[1]

RUSSIA

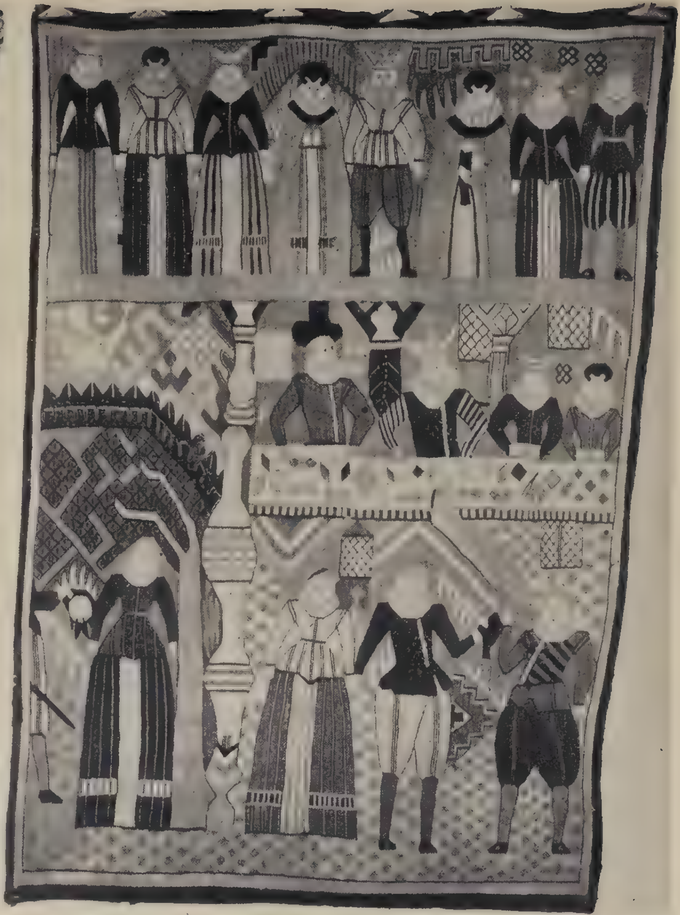
Early in the seventeenth century, Martin Stauerbout set up a loom in Moscow.[2]

[1] Casati, *Notice sur le musée du château de Rosenberg en Danemark*, p. 17.

[2] *Almanak de Sante-Lucas Gilde voor* 1855, p. 51.


DE MIOMERVERVARVSDENOR MVADARLCOEVSC

The Wise and Foolish Virgins.



Herod's Feast.

CHAPTER XV

17TH CENTURY—WORKSHOPS IN FRANCE—FORMATION OF THE GOBELINS

THE seventeenth century witnessed a great revival of the craft of tapestry-making in France, both in the capital and in the provinces. As the history of the Parisian workshops leads up to the formation of the manufactory of the Gobelins, it is better to deal with the provincial workshops in the first place.

In the district of La Marche, which comprises Aubusson, Felletin and Bellegarde, the manufacture was of great extent and importance ; but there are few details concerning it, and these are mainly supplied by M. Perathon. He has established the fact that in 1637 there were about 2000 tapestry-weavers in the town of Aubusson, and some details are given of transactions. In 1625 a merchant-tapissier of Aubusson named Lombart contracted to provide the metropolitan church of Reims with four tapestries of religious subjects : the *Assumption*, the *Virgin with the Infant Christ*, *St. Nicaise* and *St. Remi*. The chapter of the cathedral, Angers, possesses a set of tapestries woven with scenes from the *Life of St. Saturnin* in four panels, which was ordered by the chapter of the collegiate church of St. Maimbœuf from François Pelerier, living in the town Nasson, in the High March (Creuse), in the year 1649.[1] Again, in 1661, Antoine de la Roche-Aymon de Mainsat ordered from Jean Boffinet of Aubusson a series of six tapestries representing the life of *Cyrus the Great*. *The Vision of the Cross to Constantine* was woven many times at Aubusson, an example being in the parish church of the town. A great many furniture coverings and carpets were woven there. As in the case of Brussels, in Aubusson there were dynasties of weavers, such as the Barrabands (1578–1779) or the Bellats (1570–1769). In 1619 three weavers are mentioned: Simon Marsillac and Joseph le Veuve living near Aubusson, and Leonard de la Mazure of Felletin; in 1646 Guilbert Rogvel of Aubusson is recorded as a merchant-weaver. Isaac Barraband left Aubusson for the Copenhagen manufactory in 1660: Stephen and Jacques Deschazault set up looms in Bordeaux in the following year, which was also marked by the departure of Henri Matthieu to work at Castres. The later history of Aubusson tapestry-making deals with it as a royal manufactory.

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[1] Louis de Farcy, *Monographie de la cathédral d'Angers : Le Mobilier*, p. 142.

In regard to Felletin, its position during the seventeenth century was secondary, yet in the statutes of 1689 it is stated that not only did the place abound in all the things necessary, but yet there were in the town 500 good workmen, of whom the majority had worked at the Gobelins and were perfect at their craft. Tapestries of Felletin often are remarkable for deep colour, simple technique and coarse texture. They suggest a continuation of Gothic traditions in general effect. *The Story of Gombaud and Macée* was woven several times in 1629–1630, on one occasion for the decoration of the Great Hall of the mansion of Cap-Blanc. In 1629 a set of *Pots of Flowers and Porticos* on a brown background was woven by Stephen Tixier of Felletin for M. E. Despignal, councillor of Bordeaux. *The Martyrdom of St. Barbara*, showing the saint and her father, Dioscure, in dispute, her flight to the rock, and her father, trying to seize her, struck by lightning, signed LAMOVROUX, GIPOVLIN, GANBELIN [jury], 1650, is in the Musée Guéret. In the royal collection of France under Louis XIV. there was a series of six Felletin hangings representing *Illustrious Ladies*, which was sold to the Crown by Barjon de la Vergne of Felletin.

The little town of Bellegarde, to the east of Aubusson, had a good reputation for *verdure* tapestries, and there is mention of a weaver, Jean du Pont, in 1634. The work done there was associated with that of Aubusson.

In Lille the industry was in a feeble condition in the beginning of the century. In 1625, Vincent Van Quickelberghe, a weaver of Oudenarde, made a proposal to the magistrates of Lille to establish a manufactory of tapestries of all sorts, and to restore old hangings. The town authorities accorded him many privileges, and he settled there with his two sons Jean and Emmanuel. The latter went to England about 1630 to work at Mortlake, while Jean remained at Oudenarde, at least as late as 1644. The authorities of Lille sanctioned the establishment of another workshop in 1634. It was under the management of Gaspard Van Caeneghem of Oudenarde, and employed eighteen workmen. The new venture came to an end in 1639. In 1676 two emigrants from Oudenarde came to try their fortunes at Lille. They were Joris Blommaert and François Van der Stichelen. Another weaver from Oudenarde, Jean Cabillau, set up three looms in Lille some time later. Two weavers of Brussels, bearing a name well known in the history of the craft, transferred their industry to Lille. They were François and André Pannemaker, father and son, and their establishment lasted for thirty-five years. The father died in 1700, leaving the business to his son, who carried it on with the assistance of his relation, Jacques Destombes or Delatombe.[1] Before coming to Lille the Pannemakers had worked at the Gobelins in Paris. At Lille they made landscape tapestries, for the greater part by the low-loom method. A high-loom establishment was begun at Lille in 1687 by Jean de Melter, an emigrant from Brussels, who attained great fame. He wove hangings of *Religious Subject*, such as *The Virgin with the Infant Christ in her Arms*, after Rubens, and some motives after Teniers. His death happened in 1698. Two years later, his daughter married a weaver, Guillaume Wernier, who maintained the work, so that in 1700 his workshop and that of Pannemaker were in full activity.[2]

The tapestry workshops of the city of Reims have been excellently described by M. Loriquet. The chief establishment in the seventeenth century belonged to Daniel Peppersack, who was in 1629 tapissier to the Duke of Mantua. Contracting with the parish authorities of St. Pierre le Vieux of Reims to execute several sets of tapestries from the cartoons of Pierre Murgalet of Troyes, he found plenty of work in Reims. He was commissioned in 1630 to supply the convent of St. Étienne with other hangings. In 1633, Henry of Lorraine, Archbishop of Reims, ordered from him a set of twelve large and seventeen small tapestries illustrating the *Life of Christ* from designs by Murgalet. Upon this, Peppersack, who had an establishment at Charlesville, transferred his whole staff to Reims. Some of the tapestries of the *Life of Christ* are still in the situation they were designed for. He executed also a set of *Theagenes and Chariclea*. An able assistant of Peppersack carried on the manufacture after the retirement of the founder.[1] His name was Pierre Damour, and the cathedral of Strasbourg possesses a set of hangings, the *Life of the Virgin*, which bears his name.

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[1] M. Houdoy, *Les Tapisseries . . . la fabrication lilloise*, pp. 71, 92.

[2] Ibid. p. 97.

It is an established fact that a manufactory of considerable importance existed in Amiens, a criticism of its productions being published in the report of the jury of tapissiers of Paris in 1718. In 1683, Jean Mary, a tapissier of Reims, went to Amiens to engage workmen for the execution of some sets of tapestries he had contracted to manufacture in Reims for a burgess of that town. He engaged about a dozen weavers in Amiens, who went with him to Reims.[2] The mark used in distinguishing tapestries of Amiens was a double S entwined. The contract of the King (Henri IV.) with De Comans and De la Planche makes mention of Amiens as a locality where looms would be set up. The hanging representing the *Ascension of Elias*, now in the Garde Mobilier, Paris, is possibly a product of looms set up under the contract, as it bears the initial letter of the city of Amiens—A—with a fleur-de-lis.

The craft in Tours again became prosperous in the first quarter of the century, and this was in a great measure due to one of the old workshops—that of Motheron. Alexander Motheron the younger took the leading part in reorganising the craft, and applying for State and municipal aid in

[1] M. Loriquet, *Les Tapisseries de Notre-Dame de Reims.*

[2] Ibid. See also Boyer de la Sainte-Suzanne, *Notes d'un Curieux, etc.*

connection with the scheme of De Comans and De la Planche workshops under Henri IV. The scheme was approved of, and a suitable building for the work was found in La Petite Bourdaisiere in 1612. The undertakers were obliged to cause thirty or forty masters to come there ; their looms should be set up before the coming Feast of St. John Baptist ; they were not to leave before fifteen years ; and the usual conditions regarding apprentices and technical matters were specified. Alexander Motheron was controller, and the works were prosperous for a time, but the building was sold in 1625 and the looms moved to the Logis Chamboisseau. In 1639, Alexander Motheron died, and was succeeded by his son Sebastian, who directed the work, and died in 1674. The manufactory apparently died before the eighteenth century. Other masters were :—Pierre Foutereau, 1610 ; Simon Laurent, about 1650 ; —Descluseaux, 1641 ; Pierre Sauvineau, 1641 ; Gilles du Bast, 1659 ; and Christolphe Brifault, 1659. In the Garde Mobilier of Louis XIV. there was a series of hangings made in Tours, in eight panels, representing the *History of Coriolanus*, within borders filled with foliage and fruit, between two guilloches of egg-ornaments, and in the middle of the border were figures of the colour of bronze within cartouches, all on a brown ground.

There is in the cathedral of Tours a set of tapestries of religious subjects—the *Annunciation*, *Nativity*, etc., apparently made in the town about 1650, for they bear the towers of the town as in its coat-of-arms. A letter written by the papal legate in France to Cardinal Barberini conveys the information that, in 1636, Cardinal Richelieu was having several very rich sets woven in Tours.[1]

To Nancy, in 1612, went a Brussels tapissier, Herman L'Abbé, who was joined later by Isaac de Hannel and Melchior Van der Hagen, with assistants. They were invited to Nancy by the Duke of Lorraine, who afforded them subsidies and privileges. The ducal manufactory produced several works of note, including a series representing his *Battles against*

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[1] Société archéologique de Touraine, *Mémoires*, vol. xliii.—M. l'Abbé Basseboeuf, *La Manufacture des Tapisseries de Tours*, p. 257 et seq.

Louis XIV. The cartoons of these were provided by Charles Herbel, Court painter to the Duke. The *Twelve Months* was another subject of the Nancy workshop. When temporary disaster overtook the manufactory of the Gobelins, some of the workmen emigrated to Nancy. There is record of some of the artisans at Nancy—Bernard Van der Hameyden, 1616; Jean François and Jean Glo in 1674.[1]

Claude de Lapierre, originally a weaver in Paris, was tapissier to the Duc d'Epernon in his Château de Cadillac near Bordeaux. He worked, by the high-loom method and executed, from 1632–1639, some figure pieces from cartoons by Vernechsq, a painter. With his son Antoine, Lapierre set up an establishment at Bordeaux, producing furniture tapestries by the high-loom method, principally *foliage* pieces. Antoine Lapierre died in 1666; his brother Joseph worked in the establishment. Amongst the tapestries specified in the inventory of furniture taken after the death of Louis XIV. of France was a set woven at Cadillac—a set of tapestries of wool and silk representing the *History of King Henri the Third*; in borders of trophies of arms, with inscriptions in the middle of the border at the top, which explain the subject which is represented in the piece, containing 117 aunes in width by 3⅔ aunes in height, in twenty-seven pieces. These tapestries were purchased for the Crown at the Duc d'Epernon's sale in 1682, and disappeared at the Revolution, but one of them was identified at Baron Pichon's sale in 1897 and was bought by the Vicomte de Reisit, at whose sale in 1922 it was purchased by the French Government for £1000, and given to the Louvre. It measures 10 ft. 3 in. high by 21 ft. 5 in. wide, and represents the *Battle of Jarnac*, 1569, where the Catholics defeated the Protestants—a cavalry against infantry engagement, in which the Prince de Condé, father of the great Condé, is represented unhorsed in the foreground.

There is a tapestry in the Ursuline convent at Caen, of local workmanship. It represents *Scenes from the Life of St. Ursula*, is dated 1659, and is signed by Jean Colpaert, *tapisseur du roy.*[1] A pair of tapestries woven with *The Embarkation and the Martyrdom of St. Ursula* in brilliant colours, the borders designed in garlands of flowers and fruit supported by amorini and strapwork enclosing cartouches with emblematic subjects, one panel inscribed De St. Ursul de Caen and signed Faict par Moi Pierre Dumon and marked with the fleur-de-lis, the other panel inscribed De St. Ursule de Caen and signed Pier Dumon L C Feye P also La Champagne Feye, 13 ft. 9 in. high by 15 ft. 6 in. wide, were sold at Christie's on July 19, 1924, for £1007.

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[1] M. Wauters, *Les Tapisseries bruxelloises*, p. 196. See also *Les Artistes françaises à l'étranger*.

The workshop of Pierre Hercelin in Orleans is recorded; and in many other towns there may have been small manufactories.

A short-lived but important manufactory was set up by Superintendent Fouquet at his castle of Maincy near Vaux in 1658. The chief artist was Charles le Brun, destined to become the great director of the Gobelins. The director of the manufactory at Maincy was Louis Blommaert of Oudenarde, and the majority of the weavers were natives of the Low Countries. Sets of hangings representing the *History of Constantine* and the *Hunts of Meleager* were in the process of manufacture at the time of Fouquet's disgrace, when all the wealth and property amassed by the superintendent passed into the King's possession, and with these the tapestry-weaving establishment which had been in operation about three years. Among the Maincy tapestries specified in the royal inventory are sets of *Landscapes* after Fouquières, and a portière designed by Le Brun, representing the *Virtues and Trophies* and having in the middle a squirrel —the badge of Fouquet—and measuring $2\frac{5}{12}$ ells high by $1\frac{7}{8}$ ells wide.

The royal workshops in Paris were a continuation of those inaugurated in the sixteenth century, described in Chapter XI. In the beginning of the seventeenth century three establishments were producing tapestries[1]: the workshops of the Hôpital de la Trinité, and that of Du Bourg and Laurent situated in the Faubourg St. Antoine, which was transferred to the grand gallery of the Louvre in 1607. Despite the clear evidence of the existence of this latter institution, there is but little trustworthy information of the work accomplished. The royal inventory, 1715, describes two hangings woven there. One represented the *History of Jeptha*, after Voüet; the other, *Pharaoh's Daughter saving the Infant Moses from the Waters*; both had borders full of yellow grotesques on a blue ground and the Arms of the King supported by angels, all in grisaille. In 1613, Girard Laurent was succeeded by his son Henri, who carried on the workshop with Du Bourg. The looms were high-warp ones, and near the shop a manufactory of carpets in the Eastern fashion was managed by Pierre Dupont, who was succeeded by his son Pierre. The workshops of the Trinité lasted till about 1650.

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[1] Annales de la Société archéologique de Bruxelles, vol. xii.—M. Fernand Donnet, *Documents pour servir à l'histoire des ateliers de Tapisserie de Bruxelles, Audenarde, Anvers, etc.*, pp. 229, 231.

A third workshop was set up in 1601 when some Flemish weavers were housed in the Hôtel des Tournelles in Paris, under the care of the Sieur de Fourcy, superintendent of the royal buildings.

Not satisfied with these workshops, Henri IV. decided upon the establishment of another, conducted by Flemish weavers working in the *basse-lisse* or low-loom method. The new venture was attempted upon a scale that made earlier institutions seem puny. To obtain capable workmen he offered terms that have never been equalled, and no inducement was neglected to secure the services of the best artisans of Flanders. One of the reasons of this action of the King was that the Parisian workshops, it would appear, employed the old or high-loom method of weaving tapestry, which, although superior in every other respect, was unable to compete in point of speed with the more popular or low-loom method. Now, in Flanders the latter had practically superseded the high-loom arrangement, greatly to the detriment of the hangings produced. Henri therefore made arrangements to introduce at all costs a new manufactory worked on the new lines. To this end he contracted with Marc de Comans and François de la Planche to transfer their establishments to Paris in the year 1607. In reality there was an earlier understanding, by virtue of which De Comans and De la Planche set up their looms, in the place appointed, in April 1601. The former belonged to Brussels; the latter, known at home as Frans Van den Planken, was a native of Oudenarde.

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[1] The history of the royal workshops and manufactories in Paris and the provinces has been written so thoroughly and accurately by many eminent writers that we do not deem it necessary to affix footnotes of reference in dealing with the history of tapestry in France. Among others who have compiled the history of these establishments are Sauval, Felibien, Jubinal, Francisque-Michel, Lacordaire, Darcel, Müntz, Guiffrey and Fenaille.

The contract with Marc de Comans and François de la Planche bestows upon them titles of nobility. The King states: "We have resolved to establish in our town of Paris and other towns in the kingdom a manufactory of tapestries, with the intention of rendering our subjects proficient by the practice and experience of the Sieurs de Comans and François de la Planche, whom we have expressly brought for that purpose from the Low Countries." Then follows an enumeration of the privileges accorded to the weavers, which is too long to quote unabridged. They obtained the exclusive right to manufacture tapestries by their method of the low loom. The King promised to provide them and their workmen with free workshops and lodgings in any French town wherein they might set up their industry. The foreigners who came under these conditions were to be treated as naturalised, and receive the rights of citizenship free of taxation and other burdens. The King arranged to place under their care children of French parentage, to serve as apprentices to the craft, he paying for their instruction therein. In the first year he would provide twenty-five of those; the second and third years, twenty. Protection to the industry was afforded by the prohibition of the importation of foreign-made tapestries, under the penalties of confiscation and a fine equal to the value of the article seized. The price of the tapestries produced by the contractors must equal that realised by others in the Netherlands. All materials required in producing tapestries (with the exception of gold and silver) were to be delivered free of taxation. Further, the contractors received an annual pension of 1500 livres each, with a preliminary allowance of 100,000 livres to cover initial expenses. Besides these concessions they had the privilege of setting up *brasseries* of beer wherever they went.

On their part, De Comans and De la Planche undertook to set up and maintain in full working order no less than eighty looms ; of these, sixty were to be in Paris, and twenty at Amiens or elsewhere. It appears that the mark allotted to the productions of the manufactory was the initial letter of the town of origin, and a fleur-de-lis woven in the selvedge of the hanging.

The King had, at one time, the idea of combining all the Parisian workshops in one great manufactory ; but the project did not receive favourable consideration from his Ministers, probably because the state of the royal exchequer would not permit the necessarily vast expenditure, for already difficulty was experienced in finding enough money for the support of the industry under the existing conditions.

The locality chosen for the workshops was the Faubourg St. Marcel. In the first half of the fifteenth century, Jean and Philibert Gobelin, dyers of scarlet, and merchants, lived and set up works there on the banks of the stream Bièvre, whose waters were excellent for dyeing. Their business prospered, and their descendants became financiers, and, in the case of the Marquis de Brunvilliers, husband of the poisoner, noblemen. The name of the Gobelins clung to the mansion and neighbourhood, gave a name to the national manufactory of tapestries and furniture of France, and in some measure is used to-day as a synonym for all tapestry of the kind that was woven there.

Situated in the Faubourg St. Marcel, in or near by the Hôtel des Gobelins, the manufactory of De Comans and De la Planche soon became the most successful in France. Their unique advantages and rapidity of manufacture destroyed all competition, and, after the fifteen years of the first contract had expired, an extension of time was granted. The masters were getting advanced in years, and in 1634 the original founders resigned office in favour of their sons ; Charles de

Comans succeeded his father, and Raphael de la Planche took the place of François. The directorship of Charles de Comans was cut short by his death in the year of his appointment, and his brother Alexandre took his place. Then came a change.

Raphael de la Planche received the royal consent to leave the workshop at St. Marcel and found a new one in the Faubourg St. Germain, where he enjoyed emoluments and privileges similiar to those bestowed on his father. The enterprise was not prosperous.

Meanwhile, Alexandre de Comans remained chief of the original manufactory until his death in 1650, when his son Alexandre succeeded him, to be replaced in time by Hippolyté de Comans, third son of the founder. The establishment probably continued under his superintendence until the reorganisation of the Gobelins in 1662. The master weavers, or directors of the tapisseurs, were Philip de Maecht (Felipe Maecht), Jean Taye (Hans Tayer), Lucas Van den Dalle, P. Bernard, Adrian de Welde, Joseph de la Hoecque, Paul Frooesme, and Claude de la Pierre.[1]

There was yet another royal workshop in Paris. It employed the high-warp method, and was directed by a celebrated tapissier, Pierre Lefèbure and his son Jean. The father was director of the Florentine manufactory, which he left to come to Paris at the royal command in 1647. He received considerable emoluments, was styled tapissier to the King, and was provided with a workshop in the garden of the Tuileries. Returning to Florence in 1650, he came to Paris again in 1655, but again went to Florence, where he died in 1669. His son continued to work in Paris, and became one of the master weavers of the high loom in the Gobelins.

The mark woven in the tapestries of Parisian manufacture consisted of a fleur-de-lis and the letter P, with the initials of the master weaver. In addition to these there is sometimes the letter N and a number indicative of the order of the tapestry in the commission.

The chief designers were: Voüet, who, according to

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[1] Maurice Fenaille, *État général des Tapisseries de la manufacture des Gobelins*, vol. i.

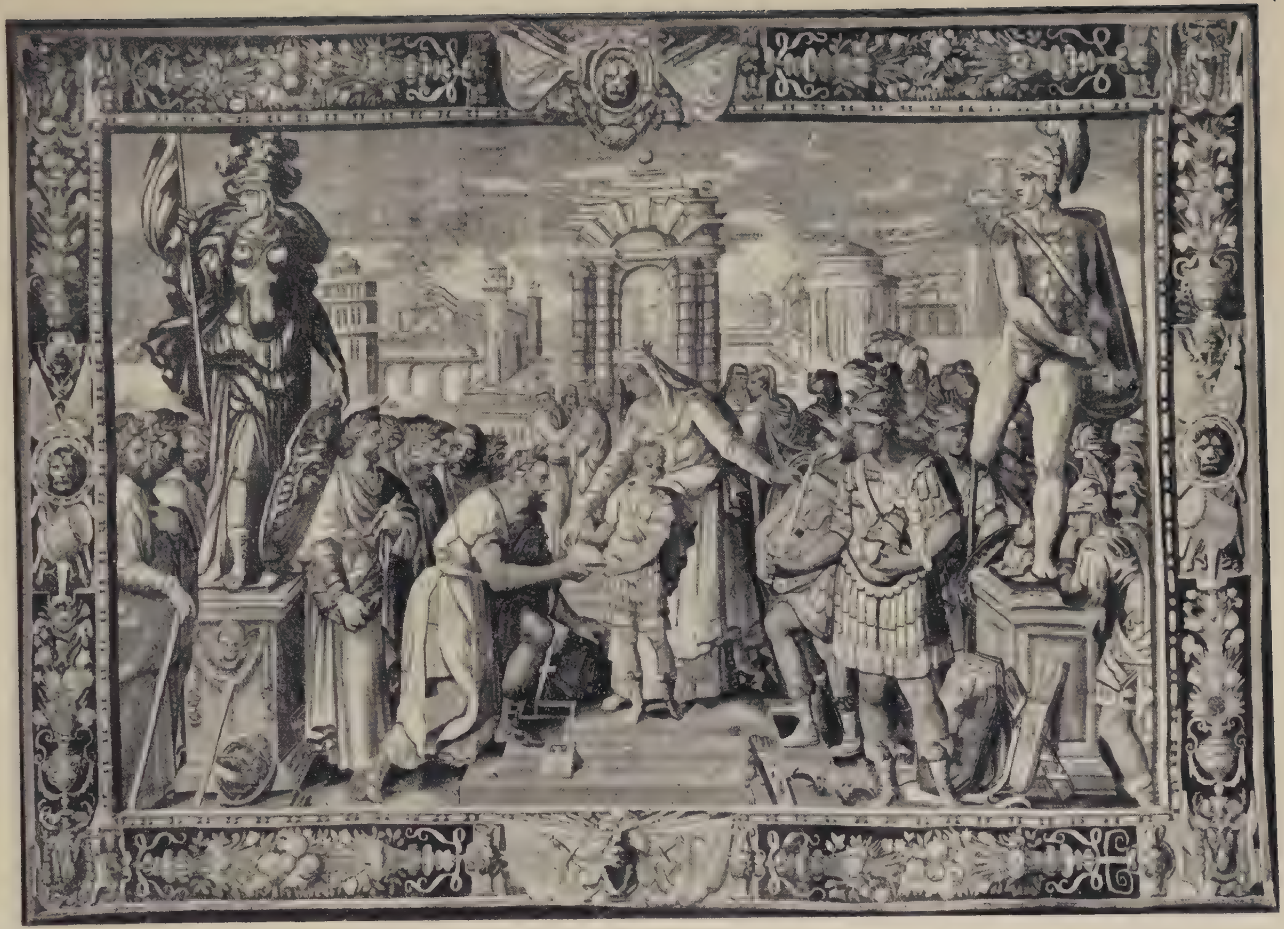
Felibien, came to Paris to execute, among other things, cartoons for tapestry, one of which was *Abraham's sacrifice* ; Fouquières, Corneille, Lerambert, Guyot, Dumée, Poussin, Eustace le Sueur and Philippe de Champagne. To mention a few representative tapestries from the De Comans' looms: *The Hunt of Meleager*, marked C C (Charles de Comans) ; *Abraham's Sacrifice*, marked A C (Alexandre de Comans), and the *Metamorphosis of Arethusa* (Alexandre de Comans). The three were exhibited in the " Union Centrale " in the Palais de l'Industrie in 1876. The *Story of Gombard and Macée*, without verses and with dogs in the corners of the borders, in seven panels, signed H C (Hippolyté de Comans) and F M (Philip de Maecht) are at Boughton House, the property of the Duke of Buccleuch.

Other subjects of the Parisian workshops were :—

Artemisia, the *Story of France*, the *History of Francis I.*, the *Story of Clorinda, Chariclea and Theagenes*, the *History of Achilles* (Recollete), *Pegasus*, the *Seasons, Amours of Rinaldo and Armida* (Voüet), *Life of the Virgin* (Philippe de Champagne), the *Deadly Sins and the Cardinal Virtues, Misericorde, History of Constantine, Diana, History of St. Gervais and St. Protais* (three pieces by Le Sueur, three by Philippe de Champagne, and one by Sebastian Bourdon), *Landscapes, Animals*, (Fouquières), the *Sacraments* (Poussin), *Children playing*, the *Old and New Testaments* (Corneille), *Diana imploring Jupiter* (Dubreuil), and, in the Garde Mobilier, the *Story of Gombaud and Macée*, the *Hunts of Francis I.*, by Guyot, who, with Dumée, produced the *Faithful Shepherd, Dido and Aeneas*, the *Story of Roland, History of Psyche* and the *Story of Daphne*.

To the workshop of Jean Lefèvre or Lefèbure the fine piece *The Toilette of a Princess* is ascribed. It was formerly in the Spitzer collection and passed into that of Mr. Pania Ralli. Its next appearance was at Sotheby's in May 1925, when it reached the price of £700. Cardinal Mazarin possessed a hanging by Lefèbure entitled *History of St. Paul*, and he had in addition a few of the productions of the Parisian looms. They were : *History of the Sabines, Acts of the Apostles, Amours of the Gods*, the *Faithful Pastor*, and *St. Peter weeping*, a half-figure with gold border.

Henri IV. was unable to carry out his idea of combining the different Parisian workshops ; but the scheme was accomplished by his successor, Louis XIV., in 1662. The support that Henri failed to secure from his Ministers was enthusiastically rendered to Louis by the wise Colbert, whose policy



History of Artemisia.

FREDERIK MULLER, AMSTERDAM.

lay in encouraging manufacture and commerce. By his constructive ability the various arts and crafts going on in the royal palaces, etc., were made to be of use to each other and were brought into line, the machinery working on a sound base : the sphere of action was centralised, and the centre was not in the palace.

The King's letters patent, granted some time later, explain the scheme. The document begins by reciting the attempts of Henri IV. to develop the art of tapestry-making by the privileges and emoluments given to the Sieurs de Comans and de la Planche. It then points out that other States have continually improved their manufactories, and encouraged the labour of the most skilful workmen by according them indulgences and emoluments, proving that the manufacture of tapestries was of great utility and a source of considerable profit. "The desire to make commerce and manufacture flourish in our kingdom has made it our first care, on the establishment of general peace, to revive them, and render their establishment more secure by placing them in a convenient and safe locality. We have purchased the Hôtel of the Gobelins with several adjacent houses, and have sought out artists of the highest reputation, tapissiers, sculptors, goldsmiths, cabinet-makers and other most able workmen in all sorts of arts and crafts, whom we have lodged there, giving apartments to each of them, and according them privileges and advantages; Ministers of refined taste have been brought from Italy, and the most capable artisans from the Low Countries."

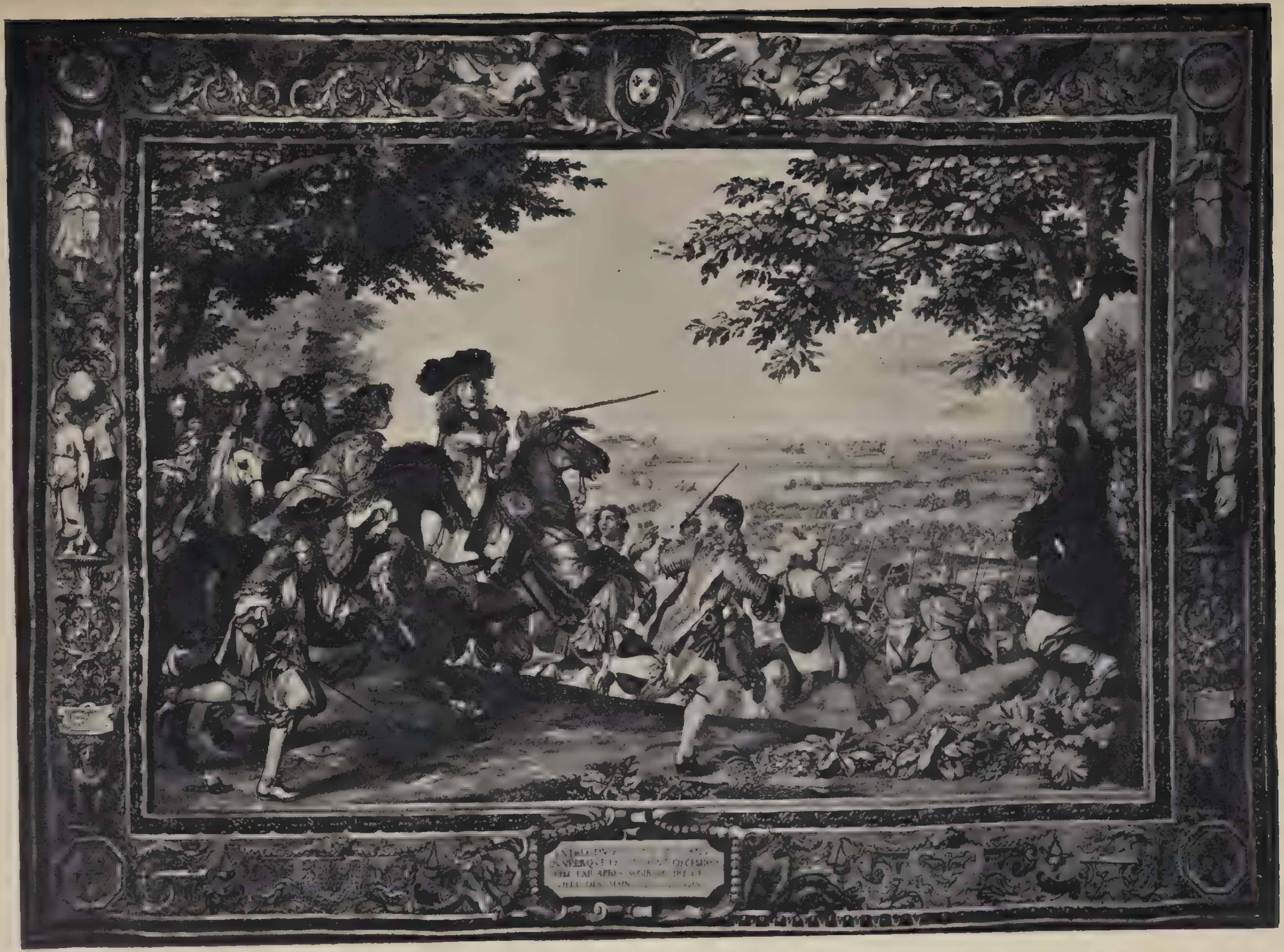
The superintendent was Colbert, and the professional director was Charles le Brun, "a person, skilful and intelligent in the art of painting, to make designs for tapestry, sculpture and other works, to see that they were correctly rendered, to direct and overlook all the workmen employed." Such were the duties of Le Brun. The King placed sixty children, for whom an art-master was provided, with the directors. They were to be placed according to suitability and qualifications under the masters of the various crafts.

The artistic strength of the staff of the Gobelins was extraordinary; it consisted of the *élite* of artistic France, without counting foreigners. The most eminent battle-painters, figure-painters, portrait-painters, landscape-painters and miniaturists were under the directorship of Le Brun, and their works are registered in his name. Van der Meulen, unrivalled in depicting landscape and horses, was but second to Le Brun; Martin or Yvart, Michel Corneille, and Noël Coypel were in the company of historical painters. Jean Baptiste Monoyer, Bernaert, etc., excelled in painting flowers. Angier was one of the ornamentalists; Burguignon the landscape-painter, Masson the architect, and Jacques Bailly the miniaturist, were a few names in the brilliant galaxy of talent ranged under the directorship of Le Brun.

The organisation of the weaving staff was on the basis of payment by contract for work, and not of steady individual salaries to the workmen. This allowed the more rapid and efficient craftsman to get wages in proportion to his capacity. It also gave the contractors and master weavers full power to engage or dismiss workmen, and produced a healthy rivalry between the workshops, which must have been a powerful factor in the production of the huge quantity of hangings that emanated from the manufactory of the Gobelins in the first thirty years of its existence.

The contractors, who managed separate establishments, numbered five. Jean Jans, a weaver of Flemish origin, was in charge of the largest workshop, which gave employment to sixty-seven weavers, exclusive of apprentices. Jans had come to Paris to work in the royal buildings in 1654, and the works executed under his charge in the Gobelins were of such excellence that they commanded a higher price than similar productions of any other shop in the establishment. His son Jean worked with him, and his chief assistants were Jean Vasoque, Mathurin Texier, and Jean Souet. During the first thirty years the workshop of Jans earned 769,380 livres. Jans died in 1691.

The second workshop was conducted by Jean Lefèbure from the garden of the Tuileries. He was a worthy rival of



Entry of Louis XIV. into Dunkirk.

THE GARDE MOBILIER, PARIS.

Jans, and lived until 1700. During the first thirty years he received 348,924 livres.

The third workshop was directed by Henri Laurent, and its thirty years' income reached 312,849 livres.

These workshops employed the high-loom method of manufacture. There were two contractors for the low-loom work, which was paid at a lower rate. The master weavers were Jean Delacroix, who worked until 1714, and Mosin, who ceased to work in 1693. During thirty years the low-loom establishment of Delacroix received 280,159 livres.

The five workshops employed 250 workmen, exclusive of apprentices; and in twenty-eight years' time produced nineteen complete sets of high-warp and thirty-four sets of low-warp tapestries.

The finest set was the *History of the King*—that is, Louis XIV. The elaborate ceremonials of his stately Court, the richness of detail in the dress of the period, and the tendency towards the dramatic elements in national functions, gave Le Brun a splendid opportunity for compositions in the grand historic style. He had at his command the most talented artists of the land, to provide portraits, to devise and draw out accessories in the prevailing taste of the day; and so the *History of the King* became a grand historical document. Further, the decorative element in the composition was especially suitable for tapestry, and so the weaving enhanced the beauty of the designs. The full-size models were painted in oils.

The set of the *History of the King* numbered fourteen hangings, and the weaving was done by various contractors, some hangings taking five or six years in execution. The titles were:

1. The Consecration of King Louis XIV. in the church of Our Lady at Reims.
2. Marriage of Louis to Maria Theresa, eldest daughter of Philip IV. of Spain.
3. Entry of Louis into Dunkirk on its capture from the English.
4. Renewal of the Alliance between the French and Swiss.
5. Capitulation of Marsal in Lorraine on the approach of Louis.
6. Audience given to Cardinal Chigi, Legate of Pope Alexander VII.
7. Siege of Douai, showing King Louis in the trenches.

8. Defeat of the Spanish army under Marsin near Bruges.
9. Siege of Tournai, Louis exposes himself to the enemy's fire.
10. The baptism of the Dauphin by Cardinal Barberini.
11. The King, accompanied by Colbert, visits the manufactory of the Gobelins.
12. Entry of the King and Queen into Douai after its capture.
13. The capture of the town of Dôle.
14. The capture of Lille.

Several of these hangings, notably that representing the royal marriage, nearly approached the level of the Flemish masterpieces of the early sixteenth century. This is most apparent in the general composition and small details, but the distance has a sense of emptiness that is absent in the earlier work. The border, with all the rich effect of its golden ground, is not binding, and the colour generally has lost the fullness of the Flemish palette, while the technique is a modified imitation of painting. Some of the scenes were designed by Van der Meulen.

Another set, destined to achieve great popularity, was the *History of Alexander*, in eleven hangings, designed by Le Brun. This set was repeated many times over in France and in Brussels. In Hampton Court Palace there is an incomplete set of seven pieces woven by Jos de Vos in Brussels: in some cases the size of the original cartoons was considerably reduced. The battle scenes are reminiscent of Rubens. The titles of the set in Hampton Court Palace are: the entry of Alexander into Babylon; the last fight of Porus, King of India; Alexander and his horse Bucephalus; Alexander meeting the Chaldean prophets on his entry into Babylon; Alexander entering the tent of the wife of Darius; the battle of the Granicus; and Alexander and Diogenes.

Among the contemporary subjects utilised at the Gobelins, the series of *Royal Palaces* is of great importance. The composition is similar throughout the series. The greater portion of the design forms a framing for the landscape with hunting parties, etc., in which the King is depicted, the palace forming the subject being in most cases in the distance. The foreground exhibits wonderful vases and accessory objects. The set consisted of twelve pieces, the palaces represented were:

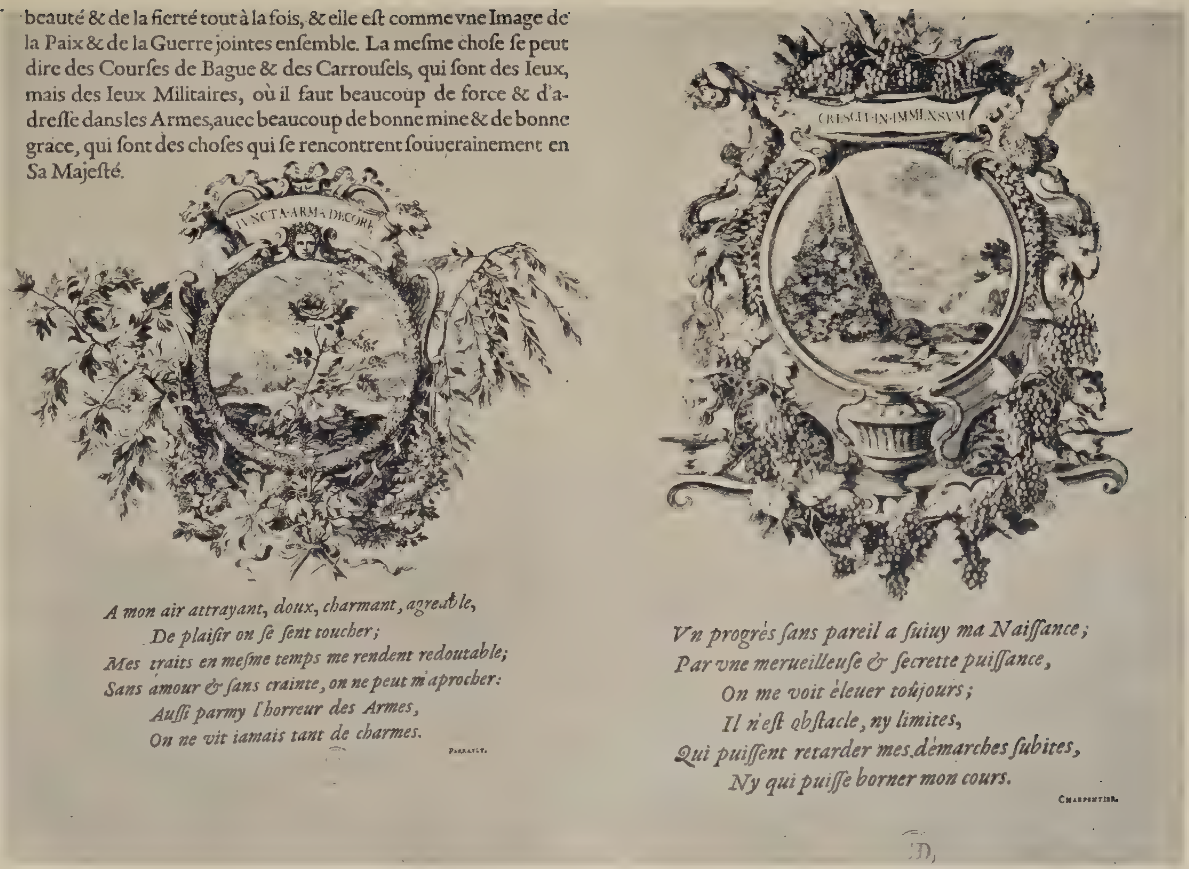
The Louvre, Palais Royal, Château de Madrid, Versailles, St. Germain, Fontainebleau, Vincennes, Marîmot (in Hainault), Chambord, Tuileries, Blois, and Monceaux. They were arranged as a set of the Months, each having a sign of the zodiac below the royal arms in the top border. The cartoons were by Le Brun and Van der Meulen, with numerous specialist assistants.

Two notable and beautiful sets were entitled the *Elements* and the *Seasons*. The general composition of these was probably arranged by Le Brun, while the component parts were left to the ingenious fancy of the eminent artists working under his direction. There were four large panels in each of these subjects, with four alternating ones decorated with figures of infants in addition. They were reproduced many times, in high and low warp, in the Gobelins and elsewhere.

The designs used at the Gobelins were not all new : some were of the sixteenth century, such as the *Acts of the Apostles* by Raphael, and the *Pictures at the Vatican* by the same master. The latter consisted of ten hangings representing : the Battle between Constantine and Maxentius (it extended to three tapestries), the Vision of Constantine, Attila driven from Rome, the Expulsion of Heliodorus from the Temple, the Burning of Rome, Parnassus, the School of Athens, and the Mass of the Pope. Another sixteenth-century design thus utilised was the *Triumphs of the Gods*. It was taken from a set of Brussels tapestries in the royal collection, and had been attributed to Mantegna or Raphael. Noël Coypel adapted it to the requirements of the Gobelins, in eight panels showing the Triumphs of Bacchus, Venus, Hercules, Apollo, Mars, Minerva, Philosophy, and Religion. Another subject was the *History of Moses* in ten panels, two being designed by Le Brun—the Brazen Serpent and the Burning Bush ; the others—Moses among the Bulrushes, Moses saved from the Waters by Pharaoh's Daughter, the Rod changed into a Serpent, the Passage of the Red Sea, the Manna, Moses striking the Rock, the Golden Calf, and Moses going to Mount Moriah—were designed by Noël Coypel. The paintings by

Mignard in the gallery of St. Cloud afforded material for the subjects of six tapestries, four representing the *Seasons*, in classical allegory by compositions of Ceres, Neptune, and other gods ; the fifth, *Mount Parnassus* ; and the sixth, the *Story of Latona*.

The fancy of Noël Coypel is apparent in the arrangement of what was styled *Les Sujets de la Fable*, or *Stories of Mythology*. One series attributed to Raphael represented the Judgment of Paris, the Marriage of Alexander and Roxana, the Rape of Helen, Cupid and Psyche, Venus and Adonis, Venus in her chariot, and two dances of Nymphs and Fauns—eight pieces in all. The *Subjects* from Giulio Romano comprised Vulcan and Mercury, Psyche, Bacchus and Silenus, the Bath of Psyche, Zephyr and Flora, and hangings of Musicians and Dancers. By Giulio Romano, too, was the *History of Scipio*, a series of ten pieces woven at the Gobelins, as well as the kindred set, the *Fruits of War*. More imitative still were the *Hunts of Maximilian* in a suite of twelve tapestries, each having the sign of a month, and the *Months of Lucas*, so styled from their attribution to Lucas van Layden. Both were copied from Brussels tapestries of the sixteenth century in the royal collection, and the designs of both are now attributed to Bernard van Orley. The *Grotesque Months* were attributed to Giulio Romano and are composed of figures and ornaments on a red ground. There were twelve pieces in the sets. *The Infant Gardeners*, a set of six pieces, is in a different category from those in the long list of imitative tapestries. In the Gobelins, too, a great many portières and pieces for hanging between the windows were woven, and these were designed for particular sets of hangings. The inventory taken after the death of Louis XIV. describes some pieces little noticed, such as the series woven in the Gobelins, entitled *Festoons and Foliage*: foliage, birds and animals, festoons of flowers and fruit, and in the middle of each piece an oval medallion in which are represented the *Diversions of the King* ; all in a rosy ground of small squares of silk and gold in the style of arabesques ; within a border of blue and white guilloches, and having in the angles four acanthus leaves.



beauté & de la fierté tout à la fois, & elle eſt comme vne Image de la Paix & de la Guerre jointes enſemble. La meſme choſe ſe peut dire des Courſes de Bague & des Carrouſels, qui ſont des Ieux, mais des Ieux Militaires, où il faut beaucoup de force & d'adreſſe dans les Armes, auec beaucoup de bonne mine & de bonne grace, qui ſont des choſes qui ſe rencontrent ſouuerainement en Sa Majeſté.

A mon air attrayant, doux, charmant, agreable,
De plaiſir on ſe ſent toucher;
Mes traits en meſme temps me rendent redoutable;
Sans amour & ſans crainte, on ne peut m'aprocher:
Auſſi parmy l'horreur des Armes,
On ne vit iamais tant de charmes.

PERRAULT.

Vn progrés ſans pareil a ſuiuy ma Naiſſance;
Par vne merueilleuſe & ſecrette puiſſance,
On me voit éleuer toûjours;
Il n'eſt obſtacle, ny limites,
Qui puiſſent retarder mes démarches ſubites,
Ny qui puiſſe borner mon cours.

CHARPENTIER.

Ornamental details from the Gobelin Tapestries of the Seasons.

After Bailly.

The set was 3 ells high by 20¼ ells wide, and consisted of eight panels. A new subject was found in some paintings given to Louis XIV. by the Prince of Nassau, which portrayed the people of the Indies in their natural surroundings, and were painted by an artist on the spot. These were used as models for the series of eight tapestries known as the *Indian Hangings* or the *Indians and Animals of the Indies*, and in later times as the *Old Indies*.

In the Gobelins it was the practice of the contractors to weave their names in the pieces coming from their workshops, and by these marks it is possible to distinguish the work of the high loom from that of the low. So excellently did the successors of De Comans and De la Planche perform their work that, without the signature, the work would be classified as of the high loom.

For twenty-eight years the manufactory of the Gobelins earned unqualified and well merited success. It had eclipsed the Brussels manufactory, and that of Mortlake in England, which was dying a slow death. But a period of adversity, severe and trying, was at hand. In 1690 the veteran director, Charles Le Brun, resigned, and to him succeeded Pierre Mignard, who was advanced in years, and lacked the energy and administrative capacity of his predecessor. The only change of any importance was the institution of a class for instructing the operatives in drawing from the antique and from the living model. It was about this period that the *Indian Hangings* were executed, and several new appointments were made. The sons of Jans and Delacroix were nominated as contractors for the high- and low-loom workshops respectively, with two additional low-warp contractors, Souette and De la Fraye. A great calamity was near, paralysing the works for the time.

The unsuccessful and costly wars completely impoverished the treasury, to such an extent that many works of art were destroyed for the value of the precious metals they contained. The strictest economy had to be practised in all national matters, so the Gobelins that cost a huge sum annually had to be sacrificed. In 1694 the manufactory was temporarily closed, and the workers were turned out. Some joined the army, some returned to Flanders, while others found occupation in the royal manufactory at Beauvais under the management of Behagle. Some left under agreement to return to the Gobelins whenever the King commanded them. The cessation was not of long duration, for the treaty of Ryswick in 1697 brought peace and prosperity to France, and the Gobelins opened its doors again.

Jans and other weavers returned and were reinstated, while a new contractor was nominated in the person of the younger Lefèbure, who held office until 1736. The next period was uneventful, but fairly prosperous, most of the works being reproductions of old cartoons. In 1699 Jules Harduin Mansart became superintendent of royal buildings, arts and manufactures, while the new director of the Gobelins was Robert de la Cotte, who held that position until 1735. The period of splendid activity was past, and to it succeeded a state of comparative lassitude, which continued well into the eighteenth century.

ROYAL MANUFACTORIES IN PROVINCIAL FRANCE

The ancient home of tapestry-weaving, " La Marche," with its towns of Aubusson, Felletin and Bellegarde, formed the object of an inquiry by Louis XIV. and Colbert, as to the state of its industry. The magistrates admitted its decadence in number of operatives—in 1664 the town of Aubusson contained only 1600 weavers, while the productions had deteriorated in merit. The tapissiers suffered from lack of good cartoons, the wool was coarse, and the dyes were bad. They requested the services of a good painter and an able dyer. In the month of July, 1665, the King authorised the manufactory at Aubusson to use the title " Royal Manufactory of Aubusson," and promised that, " as the perfection of the tapestries depends especially on good designs, and the dyeing of the wools, in order to improve the said works . . . a good painter, selected by the Sieur Colbert, should be maintained at his expense, to make designs for the tapestries manufactured in the town, and there should also be established in it a master dyer to operate upon the wools in the said manufactory." The amount of energy and means absorbed in the first years of the Gobelins must have put the necessities of Aubusson out of the minds of the King and his Minister, for the promised painter and dyer were never sent (in their time) to Aubusson. The industry there was practically destroyed for the remainder of the century. On the revocation of the Edict of Nantes two hundred of the best workmen had to leave the town: in 1686 Pierre Mercier with nine workmen went to Germany.

There is an interesting reference to tapestries woven for the Palace of Parliament, Rennes, in May 1667, when a contract was signed between the Commissioners and Antoine de Bray, master painter, of Paris, who promised to deliver certain cartoons for tapestry for 1600 livres. At the same time, Gabriel Pierron and his brother François, merchant-tapisseurs of Aubusson, undertook to make a set of tapestries for 80 livres the square ell, and also chair-covers and *tapis de bureau* at 40 livres the square ell. The title of one piece was *Victory*; the other, *Renown*. The chair-covers were diapered with fleurs-de-lis and ermines. In 1672, Jean Bernard Chalet, master painter, of Rennes, was commissioned to furnish cartoons, for tapestries for the Hall of Audience, representing the *Virtues*—Justice, Fortitude, Prudence, etc.—to be woven by François Pierron.[1] Another contract was drawn up in 1695 between the Brotherhood of Grey Penitents of Tulle and Antoine Picaud, or Picot, of Aubusson, for tapestries to hang in the chapel of Puy-Saint-Clair, in the *banlieue* of Tulle. The subject was the *History of St. Jerome*; each piece was to be framed in a fine border, with a lion seated on a book in a cartouche at the top; the set, woven in fine wool of Paris, with silk, was to cost 9 livres the square ell of Paris. The episodes were: the Death of St. Jerome; the Translation of his Body to Rome; St. Jerome, Doctor, writing; St. Jerome in the Desert; St. Jerome at the foot of the

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[1] René Fage, Comité des Travaux historiques et scientifiques, *Bulletin archéologique*, 1902, pp. 502–5.

Cross on Calvary ; St. Jerome entering Jerusalem ; St. Jerome, St. Gregory (Pope), St. Augustine and St. Ambrose (Bishop); St. Jerome explaining the Bible to St. Paul ; St. Jerome entering the Syrian Desert ; the Baptism of St. Jerome ; and the setting out of St. Jerome from Rome. The scenes are specified in full detail.[1]

Typical Aubusson tapestries of the period are specified in the royal inventory of 1715, such as :—*Landscapes and Views*, with pots of flowers, boxes of orange-trees, birds and animals, in a border composed of a stem of red, blue, yellow, and linen-grey colours, which encloses a festoon of leaves and flowers ; four leaves of acanthus occupy the corners, on a yellow ground; in seven panels or, five pieces of *Verdures*, representing landscapes and birds, in a border of brown field, with foliage of the colour of bronze gilt, having in the middle the arms of the late Mademoiselle de Orléans-Montpensier, and her monogram in the corners. One of the Gobelin designs must at this period have reached the royal manufactory of Aubusson, as the following description proves :—a piece of tapestry in wool, silk and gold, representing the *Elements of Earth*, after Le Brun, in a border of cartouches and foliage in blue and linen-grey, enclosing fleurs-de-lis. Another typical Aubusson tapestry is described, in Christie's catalogue in July 1902, as a woody landscape, with a shepherd and shepherdess, with a child and woman attendant, a dog, a fountain with spouting dolphins, and a view of a *château* in the distance ; in a border of flowers and Prince of Wales's feathers tied by knots of ribbon, signed M. B. AVBVSSON. I. TIXIER, measuring 9 ft. 4 in. by 11 ft. 9 in. (£35). The weaver was probably Jacques Tixier, who is mentioned in 1673.

Felletin and Bellegarde fared no better. The industry, with its promising future under royal auspices, was a cruel failure.

The industry at Beauvais forms a striking contrast. In 1664, King Louis XIV. issued letters patent authorising Louis Hinart, a merchant-weaver of tapestry living in Paris, to set up a manufactory in the town of Beauvais. " As one of the

[1] P. Parfouru—Société des Beaux Arts, *Mémoires*, vol. xxviii., pp. 179–86.

most considerable advantages of the peace which it has pleased God to give us is the establishment of all sorts of commerce in this kingdom, and to put it in such a state as to render unnecessary the going to foreign lands for things necessary to the use and convenience of our subjects, we have neglected nothing that we might procure to this advantage, and among these mediums the establishment of the manufacture of tapestries in the Flemish manner, which manufacture has for some time been introduced into the good town of Paris, and other towns of the kingdom, by the care of the late King Henri the Great. . . . The re-establishment of the said tapestry manufacture could not have been better commenced, nor the care of the work confided to a person more capable of conducting it to a fortunate result than Louis Hinart, merchant-tapissier of our said town of Paris, known as one of the most capable, not only at making the said fabric, but also in the commerce of that sort of merchandise." The "Flemish manner" was the low-loom style. Louis Hinart, originally of Beauvais, was probably a relation of Christolfe Hinard, or Heinard, living in Beauvais, who was staying at Mortemer on June 14, 1609, when he signed a contract with the Bishop of St. Malo to provide tapestry for his abbey of Mortemer.[1]

Louis Hinart obtained the monopoly of manufacture in Beauvais, with great pecuniary advantages. The King gave a grant of 30,000 livres to establish the workshops and dwellings, besides lending 20,000 in addition for the purchase of materials and appliances, to be paid back without interest in six years. He also gave a bonus to every foreign workman imported and an annual allowance for apprentices. Hinart engaged to employ 100 workmen the first year, and increase the number by 100 for six years. The result was not successful. Hinart with his son were occupied in his Parisian workshop, and only after a considerable time had elapsed did he condescend to pay attention to Beauvais. Notwithstanding that allegation, there is a great number of tapestries mentioned in the royal accounts and inventory of the period for which Hinart was paid as work of Beauvais. The list includes many *verdures*: verdures and birds, verdures and brooks, verdures and beasts, verdures and landscapes, fine verdures and coarse verdures. A set of the last named is described as of twelve pieces, representing pine-trees, parterres and orange-trees in tubs, in borders of festoons of large flowers and leaves. There were two sets of verdures and landscapes showing *Views in the Gardens of St. Cloud*, with animals, in a border of flowers and foliage in red and blue, arranged like plumes or tufts on a yellow ground. Of Hinart's figure subjects, the earliest appears to have been *Children Playing*, or the *Games of Infants*, a set of eight panels in wool, silk and gold; in a border of the colour of bronze, with foliage, eagles and festoons of flowers, and in the middle of the border, at the top, a terrestrial globe within a cartouche; and at the extremities the device of the King, while in the middle of the lower border is a chart of France. The same border is found in a series of five hangings, representing the *History of Psyche*, in the Bowes Museum, County of Durham. The designs are inspired by the engravings of the subject by Marc Antonio Raimondi; the story is that related in the pages of *The Golden Ass*, by Apuleius, the episodes being :—The Crone telling the Story of Psyche to the Lady; Psyche imploring Cupid; Psyche saying farewell to her Parents; Psyche going to the Sacrifice; and the King's Sacrifice to Apollo. These sets were woven about 1670. *The Village Wedding*, or *The Marriage in Picardy*, a series in six panels, was sold to the Crown of France by Hinart. The border was woven with a rod or cord of dried rose colour, with blue ribbons, festoons of flowers, and a variety of instruments of music and games tied to it, all on a brown ground.

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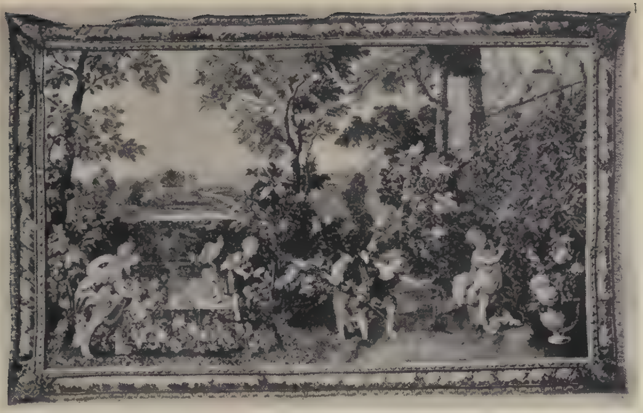
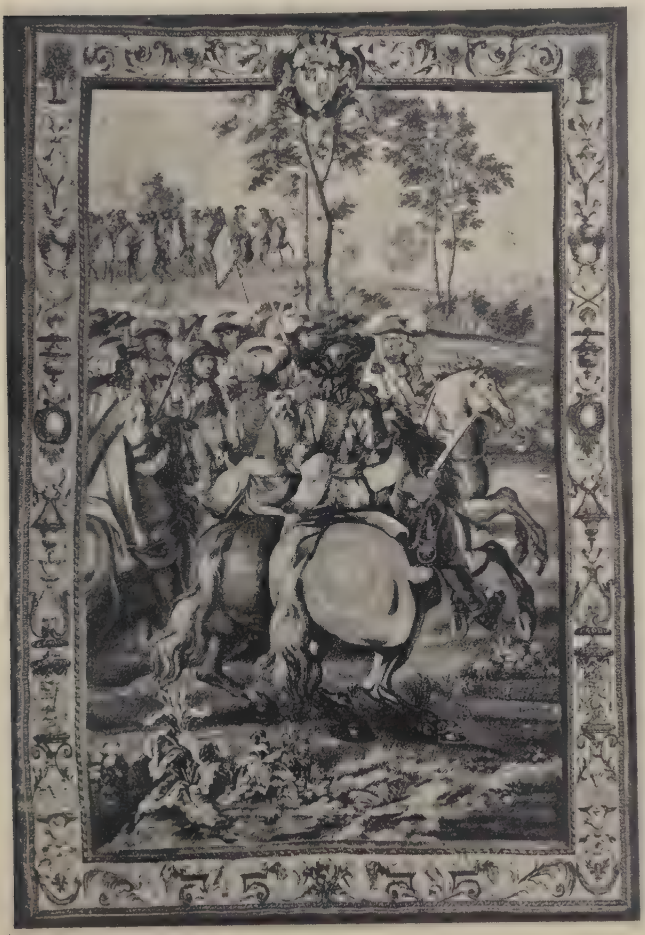
[1] E. Veuclin—Société des Beaux Arts, *Mémoires*, vol. xxviii., pp. 340–2.

In 1684, Hinart was replaced by Philippe Behagle, a most capable tapissier. He provided the manufactory with a school of drawing, and its organisation was so successful that a royal visit was paid to the works in 1686, and when the Gobelins was closed in 1694 the industry at Beauvais was so prosperous that several of the dismissed weavers found occupation there. Among its productions was a set of the *Acts of the Apostles*, now in the cathedral at Beauvais. It consists of eight hangings bearing the signature P. BEHAGLE. A set worked with



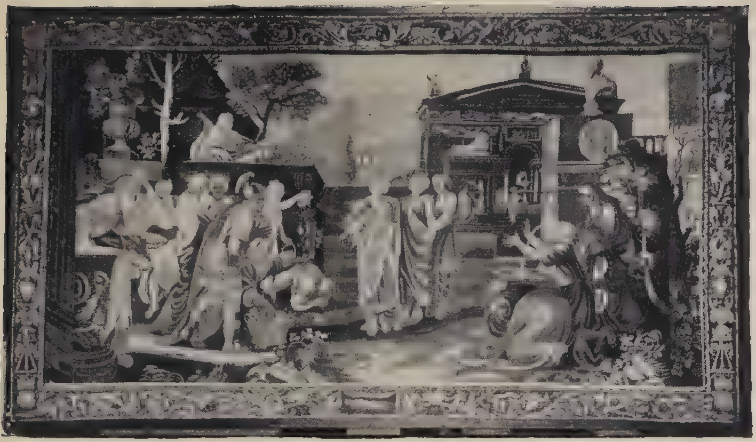
Les Enfants Jardiniers.



The Conquests of Louis the Great.

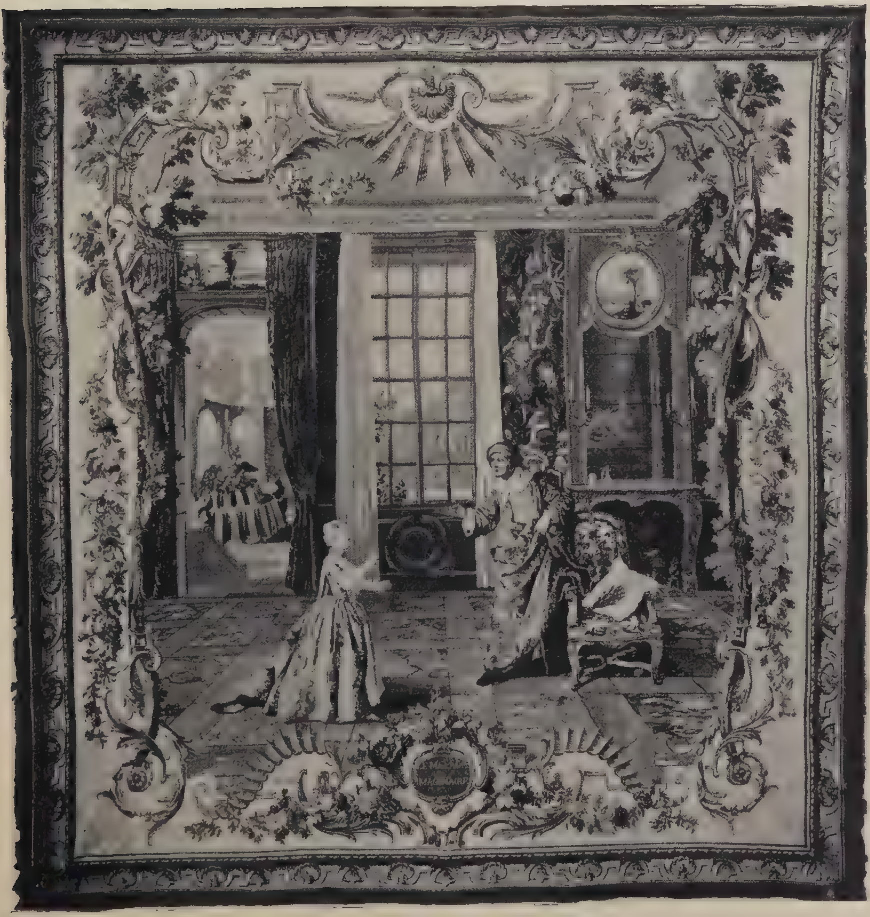
gold was woven in 1698 for the King of Sweden. The series shows the Battle of Lanskrona, the Siege of Malmoe, and two scenes from the Battle of Lund. The last are signed by D. Lacroix and Behagle respectively. The title was *The Victories of the Swedes over the Danes*, and the cartoons were by Martin, known as "Martin of the Battles." In the royal inventory of Crown properties on the accession of William III. of England, 1688, there appears a set of twelve hangings "of Sweads," 11 ft. deep, elsewhere described as "The War against the Swedes." *The Conquests of Louis the Great*, after Martin, was woven at Tournai as well as at Beauvais; one of the scenes is the Battle of Cassel. Behagle wove *The Adventures of Telemachus* in six panels, after the cartoons of Arnault, and also a *History of Achilles*. The set of *The Metamorphoses of Ovid* was many times reproduced at Beauvais. It was of verdure and landscape designed by Le Hire, and represented the Nine Muses; the Pierides changed into Magpies; Cephalus and Procris; Hercules and Omphale; and the Education of Bacchus. *The Grotesques* was another favourite in six pieces; the royal set had a border of green egg-ornament. More remarkable was *The Grotesques Chinois*, of Bérainesque style, though Behagle stated that it was designed by four famous artists. There are examples in Mrs. Mackay's collection, and in the Victoria and Albert Museum, London, and in Paris, while one described as "arches festooned with flowers, with an Eastern potentate seated beneath a canopy, in frame border, signed P. Behagle and measuring 10 ft. high by 16 ft. wide, appeared at Christie's in 1925 and realised £1317 10s. *The Seaports*, a set of six, in landscape and verdure, in a border of natural flowers on a brown ground, is noted in the royal inventory, and also verdures and landscape, with small figures, in the manner of Teniers, in a border of olive ground filled with foliage and natural flowers, and having in the top corners golden masks, and in the lower, griffins. A similar border was used in *verdure with small hunting figures*, which is one of several sets of the landscape subjects in the inventory. A set of Teniers subjects in narrow borders of flowers, fruit and conventional foliage, signed Behagle, and showing:—

Feasting and Dancing, Skittle Players, Playing at Bowls, Card Players, and Musicians, all 10 ft. high, by 14 ft., 12 ft. 6 in., 10 ft. 6 in., 7 ft. 9 in., and 6 ft. 3 in. wide respectively, was sold for £1575 at Christie's on May 20, 1909. The royal manufactory of Beauvais was under the management of Behagle until his death in 1704.



Psyche going to the Sacrifice.

BOWES MUSEUM.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CHAPTER XVI

THE GOBELINS AND MANUFACTORIES IN FRANCE AND ITALY

CLOSED for lack of funds from 1694 to 1697, the royal manufactory of the Gobelins was placed, in the latter year, under Mansard, superintendent of royal buildings, who appointed Robert de la Cotte as director. Mansard, dying in 1708, was replaced by the Duc d'Antin. The early years of the eighteenth century in the history of the Gobelins were marked by the monotonous repetition of hangings from old cartoons, and the new designs were few. The most ambitious set was a continuation of the *History of King Louis XIV.*, consisting of :—

1. The interview of Louis XIV. and Philip V. of Spain.
2. The foundation of the Academy of Sciences and the Observatory of Paris.
3. The foundation of the Royal Hôtel des Invalides.
4. Reparation made to the King by the Doge of Venice.
5. Marriage of Louis of France, Duke of Burgundy, and Marie Adelaide of Savoy.
6. Institution of the Military Order of St. Louis.

The earliest and most popular of the new designs was the portières of *The Triumphs of the Gods*, a series of eight panels designed by Claude Audran the younger, the figures being by Corneille and Louis de Boulloigne, the animals by Desportes. It consisted of gods allegorical of the season and of the elements—Venus as Spring, Ceres as Summer, Bacchus as Autumn, Saturn as Winter ; and Jupiter as Fire, Juno as Air, Neptune as Water, and Diana as Earth. The background showed graceful arabesques and amorini. The first set was put on the looms in 1700, but the cartoons were in use in 1773. Neilson wove the design with a crimson damassé background in 1770, within a border having fleurs-de-lis in the angles ; or another with pilasters, women's heads and shells. Three of these are in Marlborough House.[1] Akin to the series, and by the same designer, was *The Grotesque Months in Bands*, with similar figures of the gods, and grotesques, designed in narrow upright panels, bordered by bands decorated with lozenges containing royal initials or fleurs-de-lis. Three panels, representing respectively Venus as January, Apollo as February, and Mars as March, form the first hanging ; the second was of six ; the third contained three. A series of the *Old Testament*, in eight tapestries, after Antoine and Charles Coypel, was begun in 1711. Four panels, representing :—the Sacrifice of Jeptha's Daughter, the Fainting of Esther, Susanna and the Elders, and Joseph revealing himself to his Brothers, woven by Jans and Lefèbure between 1715 and 1731, were lent by the French Government to the Franco-British Exhibition of Textiles in the Victoria and Albert Museum, 1921. A corresponding series illustrative of the *New Testament* was woven from cartoons by Restout and Jouvenet. The subjects were :—the Baptism of Christ, Christ washing the Disciples' Feet, the Pharisee's Feast, Christ driving the Dealers from the Temple, Christ curing the Sick, the Miraculous Draught of Fishes, the Raising of Lazarus, and the Last Supper. Another subject was *Ovid's Metamorphoses*—Argus and Mercury, Rinaldo and Armida, Diana hunting, Zephyr and Flora, Narcissus and Echo, Vertumnus and Pomona, Cephalus and Procris, Apollo and the Python, Apollo and Hyacinthe, Venus and Adonis, Bacchus and Ariadne, and Cupid and Psyche, and begun about 1717.

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[1] Sir Lionel Cust, " Notes on Pictures and Works of Art in the Royal Collections : xxxvii. The Gobelin Tapestries," *Burlington Magazine*, Feb. 1917, p. 59.

The following year saw a set of five tapestries representing *Scenes from the Iliad*, after designs by Antoine and Charles Coypel and Charles Herault, put on the looms. Three hangings of the subject—Dido and Aeneas, the Wrath of Achilles, and the Sacrifice of Iphigenia—woven by Jans and Audran between 1722 and 1732, from the Garde Mobilier, Paris, were distinctive features in the Franco-British Exhibition of Textiles, 1921. The same year *The New Portière of Diana* and *The Arms of France* were begun ; both were by P. J. Perrot. To this period belong the *Arrival* and *Departure of Mehemet Effendi*, the Ambassador from Turkey in 1721, from two designs by Charles Parocel.

The foregoing are full of the spirit of the decoration of the seventeenth century. They are in the grand style, and now the fashion turned to the art of the boudoir. The movement was greatly accelerated by the appearance of a series of tapestries representing the *History of Don Quixote*, from the design of Charles Coypel, who was only nineteen years old when he painted the first cartoon. He finished the twenty-eighth and last in 1751. In contrast to the grand historical compositions of the past, Coypel arranged his motives in small pictures framed in simulated carved and gilt mouldings, placed on a very wide and richly decorated ground, the whole enclosed in a frame of similar character. The first of these settings—there were seven in all—was by Belin de Fontenay; the most popular was by Tessier, on a crimson damassé ground in which the pattern was dark on a light field. Garlands of flowers, trophies of arms, sheep, monkeys, peacocks and ornament are arranged on this foundation in great profusion. These tapestries were fit for the highest places. The Crown collection of Sweden contains four panels, four portières and furniture *en suite* ; in the Palace, Berlin, there are six. Four pieces are still in the Vienna State collection, while a like number belong to the British Crown. The Duke of Rutland owns a set of eight, woven by Cozette for presentation to the Marquis de la Vrillière in 1770. There are several panels at Goodwood, the property of the Duke of Richmond and Gordon. In 1774, four pieces were presented to Cardinal de la Roche-aymon, Archbishop of Reims, and these, with an additional piece, passed into the possession of Don Francisco d'Assisi, grandfather of the King of Spain, and hung in his Château d'Epinay until they were sold. In 1910 they were offered to the writer at the price of £60,000, and were afterwards bought by the late Mr. J. Pierpont Morgan, who lent one of them to the Metropolitan Museum, New York. In May 1904, two panels with " Argenson " borders, representing the Repast of Sancho and Don Quixote asking to see the Duchess. appeared at the Hôtel Druout, Paris. They were signed by Audran, and brought £2440 and £920 respectively. Three of the very rare portières of the Tessier design, on crimson damassé ground, measuring about 9 ft. 10 in. high by 4 ft 10 in. wide, originally belonging to the Marquis de Marigny, brother of Madame de Pompadour, and afterwards hung in Taymouth Castle, the seat of the Marquess of Breadalbane, were put up for auction at Puttick & Simpson's, London, in April 1923, and realised £3360. The late Empress Eugénie owned a set of seven panels with a different border which brought £14,000 at Christie's in July 1927.

Charles Coypel painted a set of four designs in 1733, known as the *Fragments of the Opera*, the subjects being taken from Quinault's *Roland*. The Sleep of Roland is woven in examples in Buckingham Palace, and the Marriage in Act IV., Scene v., is represented at Stockholm and in the Louvre. A panel showing Roland and a peasant with his daughter in the foreground and the Marriage in the background, measuring 10 ft. high by 11 ft. 10 in. wide, signed by Cozette and dated 1766, appeared at Christie's on June 12th, 1929, and was sold for £4,312 10*s*. In the Swedish collection, too, are his *Scenes on the Stage*, in five panels, representing :—*Alcestis*, Act V., Scene iv., by Quinault; *Bajazet*, Act IV., Scene iii., by Racine; *La Rodogune*, Act V., Last Scene, by P. Corneille; *Psyche*, Act IV., Scene iii., by Molière; and *Athalia and Joas*, Act II., Scene vii., by Racine. They are signed by Audran, 1771–1773.

These three subjects show the overlapping of the old style and the new. The recovery of the Gobelins had been slow. The school of drawing had not been re-opened; the reputation of the establishment had been built up by the old designs, and as yet the new were experimental, so the old style was adhered to, but the old broad borders, with large cartouches and figures, began to be superseded by woven imitations of frames of carved and gilded wood.

A radical change was at hand, and the moment was opportune for it. Jean Baptiste Oudry, artist-director of the royal tapestry manufactory of Beauvais, was appointed inspector of the Gobelins in 1733, where in three years' time the Duc d'Antin was succeeded by Orrey—in 1736. In 1735 there had been a change in the directorship, Robert de la

Cotte having been succeeded by his son Robert. The necessity of encouraging new ideas was at once recognised ; the school of drawing was re-established, and new cartoons were purchased from eminent artists.

Oudry had been successful with hunting tapestries at Beauvais, and now was inspired in the production of a historic masterpiece which is known by the title of *The Hunts of Louis XV*. The scenes are painted from nature in the neighbourhood of Compiègne and Fontainebleau ; the chief personages are portraits. In one of the tapestries, Oudry has painted himself sketching the incident, with his name and the date 1738. The narrative running through the series of tapestries begins with the rendezvous, or, as we say, the meet, at the cross roads at the Puys du Roi, in the Forest of Compiègne ; then the huntsmen and hounds are shown going to the meet ; next, the Limier hound harbouring the stag by the Puits Solitaires ; the stag at bay by the Rocks of Tranchart ; then the relay, where fresh hounds are brought up ; the stag crosses the river, and the beautiful view of Compiègne ; the death; the *curée*, or quarry ; and, lastly, *la forhu*. In the spirited and graceful delineation of animals, Oudry was preeminent ; in the tapestries there is, in addition, an extraordinary sympathy between the groups and the landscape. The border is of the new style. Only two complete sets were woven. M. Fenaille tells how the first set, woven by Monmerqué, was ordered for the Château of Compiègne ; how eight pieces were delivered there in 1748, and the last piece in 1749. The second was the work of Audran, who spared no pains with it, even to weaving the head of the King. It apparently did not please, and may have been the reason why this magnificent work was not reproduced again. Further, the finances of the Gobelins were then at a low ebb ; the set was sold to the Infante Don Philippe of Spain ; the weavers had to unweave the royal arms of France and the monograms of Louis in all the borders, and substitute for them the arms of Spain and the ciphers of Don Philippe. This set is now in the National Museum, Florence.

Amongst the new artists to provide cartoons for the looms at the Gobelins was Jean François de Troy, director of the French Academy at Rome, who from 1737 to 1740 provided them with seven cartoons representing the *History of Esther*, the episodes being:—the Toilet of Esther, her Coronation, Faint, and Feast, the Disdain of Mordecai for Haman, the Triumph of Mordecai, and the Condemnation of Haman. The first border was designed by Perrot as a frame of simulated wood carved and gilt, with fleurs-de-lis in the angles and shells. These were woven thirteen times in the looms of Audran and Cozette. There is a set in Windsor Castle. Another commission given to De Troy was for seven cartoons representing the *History of Jason*, viz., Jason plights his troth to Medea, who promises to help him with her arts; the bulls of Mars are overcome by the virtues of the enchanted herbs; the soldiers born of the dragon's teeth turn their arms against themselves; Jason drugs the dragon, takes the Golden Fleece, and departs from Medea; Jason, unfaithful to Medea, espouses Creusa, daughter of the King of Corinth; Creusa, on wearing the fatal robe given by Medea, is consumed by fire; Medea stabs her sons by Jason, sets fire to Corinth, and flees to Rome. Two borders were used; one designed by Cheillon for the looms of Audran; the other, by Gravelot, was used by Cozette. Twelve sets were woven. There is one in the royal collection of Sweden; six pieces are in the royal collection of Great Britain; to Lord Burton belongs a set; the Drapers' Company of London possesses four pieces; and there are others in France. There is nobility of conception in these splendid compositions that recalls, and perhaps surpasses, that of Le Brun, while, in addition, there is a certain Italianate ease and absence of restraint. Four panels, woven with a Jason and Medea before the statue of Diana, the death of Creusa, Medea in her chariot, and the soldiers born of the dragon's teeth, with the royal arms of France, woven by Cozette and Audran, formerly belonging to the Marquis de Salamanca, were sold for £4882 at Christie's in June 1881.

In 1738, *The New Indian Hangings*, or *La Nouvelle Tenture des Indes*, an exceedingly popular series from designs based on

The Indian Hangings of the reign of Louis XIV., were put on the looms. The older set was freely adapted by Alexandre François Desportes, and framed in eighteenth-century borders. A series woven by Neilson in 1774–1776, now in the Austrian State collection, Vienna, bears in the top border the fleurs-de-lis arms of France, and is of eight subjects, being :—the Combat of Animals, the Camel, the Hunter, the Zebra, the Bulls, the Fisherman, the King borne by two Moors, and the Indian Horseman. Two panels of a series presented to the Grand Duke of Russia when in Paris were sold in the Anderson Galleries, New York, in April 1926, when £4400 was given for *The Camel* and £3500 for *The Combat of Animals*. Another set, begun in the year 1738, was the charming *History of Daphnis and Chloe*, in four panels, by Étienne Jeurat, which was finished in 1741.

The Gobelins was now in a most prosperous condition. Orrey fell into disfavour, and had to resign. His successor, M. Lenormand de Tournehem, was uncle to Madame de Pompadour, who held the King's heart, and he soon gave place to M. de Vandières, Marquis de Marigny, whose term of office lasted from 1751 to 1773. The professional director was the architect D'Isle, and in 1755 another architect, Soufflot, who carried on work until 1780. Oudry remained inspector.

Now these designs by the leading artists of the time had a marked influence upon the technique of weaving. Hitherto the craftsmen had used a colour-scheme of their own, partly traditional and formal. The new models were full of subtle colour and delicate grey tones, and the application of the fine bold decorative colour-schemes of Le Brun and his school when applied to the new designs resulted in utter failure. The painters and the manager were indignant. Oudry bitterly complained, in 1748, of this "work of pure routine, which represented neither the tone nor the correctness of the pictures supplied for execution," and upbraided the craftsmen for using merely "tapestry colours." The struggle between the workmen and painters became acute, but ended some years later in the submission of the weavers. Then it was that the tapestries of the Gobelins became merely woven pictures, exact and lifeless copies of the originals. The number of tints, thanks to the able chemist Maquer, became multitudinous, but were far from permanent.

But that was not all. After the death of Oudry his instructions lived after him, and were increased, until an impossible standard was set up as the qualification of a weaver. In 1756 the corporation of the trade in Paris recommended that a skilful weaver of high- or low-loom tapestries, repairer or restorer of tapestry, or weaver of Savonnerie carpets, should be master of all the rules of proportion, especially those of architecture and perspective, of some knowledge of anatomy, of taste and accuracy in drawing, in colouring and in shading, of grace in arrangement and grandeur of expression of all styles and classes, figures, animals, landscapes, palaces, rustic buildings, statues, vases, woods, plants and flowers of all kinds; he should have a knowledge of sacred and secular history, and should be able to apply properly the rules of good manufacture, and to discern that which produces beauty of texture and of colouring—that is, the different qualities of silks, wools and hangings, which frequently require to be turned under, or raised, or altered to the eye, for which reason they themselves have always been permitted to dye the materials they employ.[1] With the great improvements on Vaucanson's low loom—the work of the low loom was at this period declared to be superior to that of the high loom—with the thousand dyes, each graded in twelve tints, and tapestry-weavers who possessed the foregoing qualifications, what more was to be desired?

After the middle of the century there was a great increase in the weaving of furniture coverings, backs and seats of settees and chairs, and panels for screens, stimulated perhaps by the success of those made at Beauvais, where François Boucher was the leading spirit in design. He was the favourite painter of Madame de Pompadour, and had already supplied the cartoons for the Gobelin tapestries representing the *Rising of the Sun* and the *Setting of the Sun*. The contractors of the Gobelins became alarmed at the success of the Boucher

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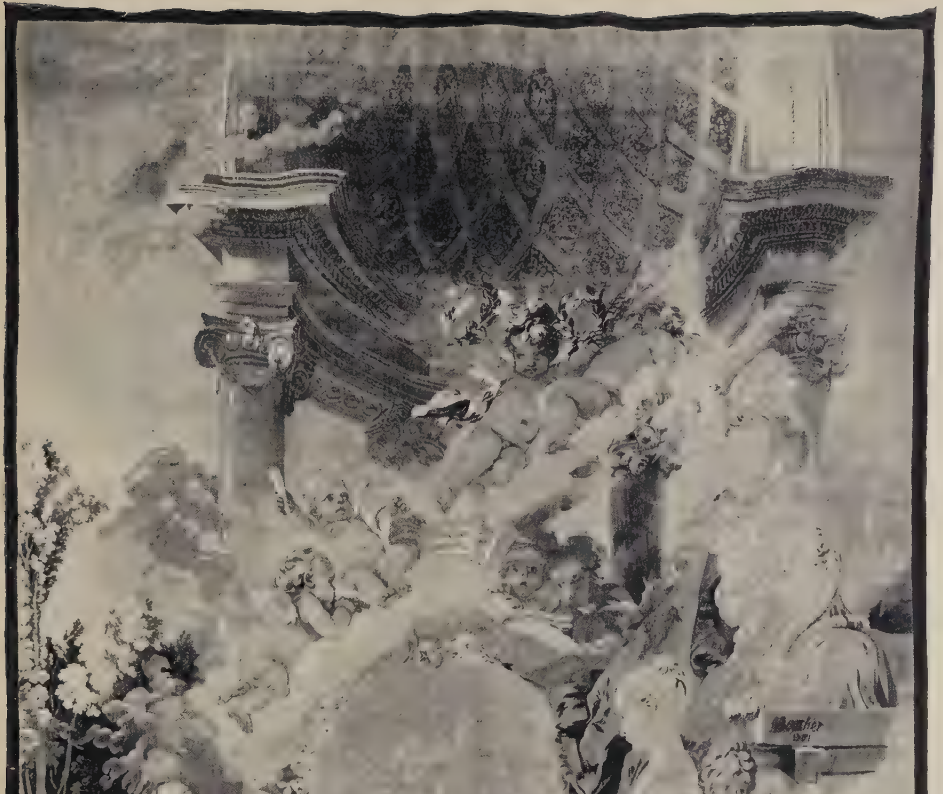
[1] Eugène Müntz, *A Short History of Tapestry*, 1885, pp. 322–4.

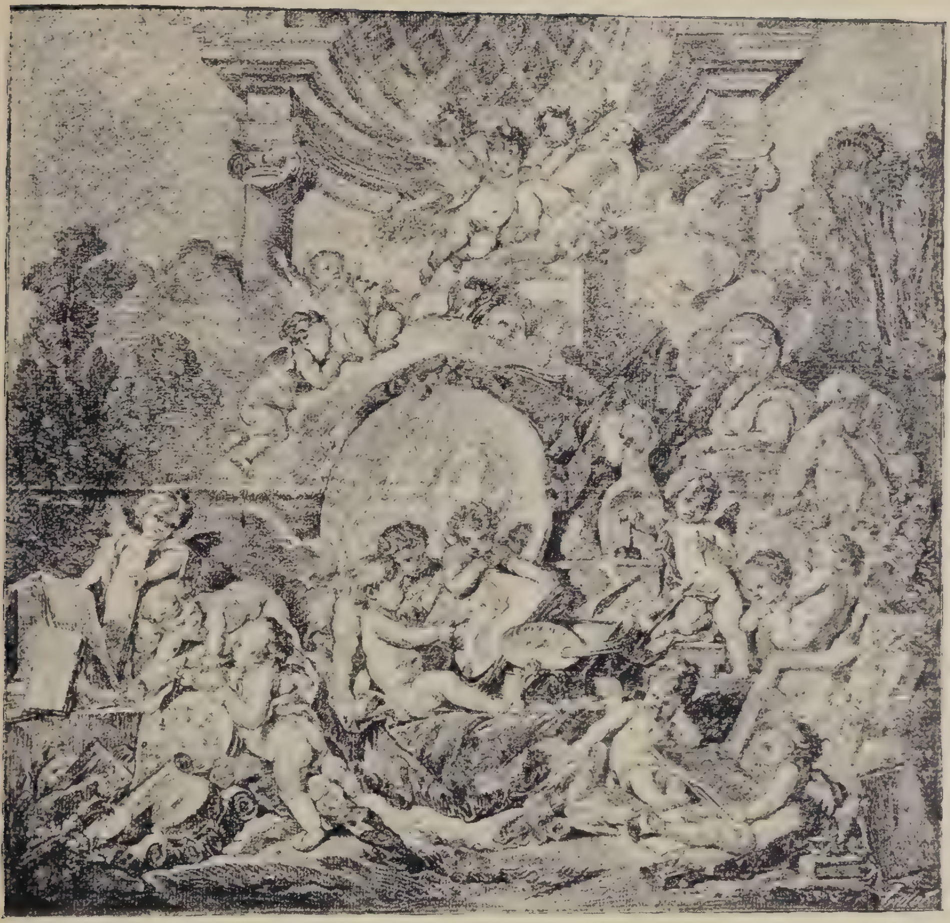


The Genii of the Arts.

tapestries woven at Beauvais, and wrote to the Marquis de Marigny praying him to secure Boucher for the Gobelins, where he could be given the assistance of the painters Dumont, Jeurat, Hallé, Le Romain, Challe and Le Vien. The step was necessary if the decline of the Gobelins was to be arrested, and for lack of suitable designs they (Cozette, Neilson and Audran) cannot secure private work. The attractive paintings of Boucher had maintained the Beauvais works for twenty years, and there was a project of Charon, the controller of the establishment, to secure Boucher to design a set of tapestries for presentation to the King, which would bring increased prosperity to Beauvais. In the meantime, Oudry had died, and, in 1755, Boucher accepted the appointment of inspector to the Gobelins, having refused the offer of that position at Beauvais combined with an interest in the business.

Although the appointment of Boucher as inspector may have had an influence on the tapestries woven there, he did not design for the Gobelins half the quantity of hangings he had done for Beauvais. One set by him, known as *Les Tentures de François Boucher*, in decorative effect surpassed the contemporary treatment of the *Don Quixote* series by Charles Coypel. On a wide damassé ground, with ornament by Maurice Jacques, Tessier designed festoons, swags, vases and other arrangements of flowers, with one or two oval frames containing subjects from *Classical Mythology*, *Country Life*, or from Tasso's poem *Aminta*, designed as no other artist save Boucher could. These were :—Vertumnus and Pomona, Aurora and Cephalus, Neptune and Anymone, Venus at the forge of Vulcan, Venus rising from the sea, Fishing, the Fortune-teller, Jupiter and Calisto, Psyche and the sleeping Cupid ; and, from the story of *Aminta* :—Sylvia set free by Amintus, Sylvia fleeing from the wolf she has wounded, Love reviving Amintus in the arms of Sylvia, Sylvia curing Philis of a bee's sting with a kiss. When in 1772 the authorities owed the contractors—Audran, Neilson and Cozette—about 220,000 livres, they were allowed to sell or to accept commissions to weave tapestries instead of payment, and some years later no less than seven sets of the Boucher series were sold to English country gentlemen. The tapestries were accompanied by suites of furniture to match. Welbeck, the property of the Duke of Portland; Croombe Court, the seat of the Earl of Coventry; Weston Park, Shifnal, belonging to the Earl of Bradford; Osterley Park, home of the Earl of Jersey—all have their sets, with rose grounds; Newby, the mansion of Mr. Vyner, has a set with deeper ground; while 13 Arlington Street, the London residence of the Marquess of Zetland, shows one with a grey ground. The seventh set, which was ordered for Sir William Beckford, Lord Mayor of London, has been lost sight of. The damassé ground of these hangings, showing the pattern lighter than the ground, is more decorative than in the *Don Quixote* series, where it is darker, and, when faded, has the effect of a grill instead of a flat surface. *The Genii of the Arts*, by Boucher, now in America, is from Boucher's painting, and was woven in the Gobelins in 1770. He also contributed a *Vulcan and Venus* panel to the series of the *Amours of the Gods*, the other subjects being chiefly by Pierre and Le Vien, and the set of the *Seasons* in the State collection, Vienna.

About 1760, Jean Restout finished cartoons of the *Story of the Aeneid* and the *History of Esther*, besides the *Arts*, the last a set of four panels. Charles Natoire provided three cartoons of *Anthony and Cleopatra*. A tapestry of *Theseus Overcoming the Marathon Bull* and offering it in sacrifice to Apollo, woven by Audran, after a cartoon by Charles Van Loo, in 1779, is in the royal collection of Sweden. About the same date was woven the set of the *Sultanas* by Amedée Van Loo. Woven portraits were popular at this period. Audran wove one of *Louis XV.*, after Michael Van Loo, in 1763; Cozette showed another after the same artist in 1769, with one of the *Queen* after Nattier; one of the Dauphin (*Louis XVI.*) after Van Loo; in company of one of his Queen, *Marie Antoinette*, after Drouais. Other portraits were *Joseph II.*, Emperor of Austria, with the Empress *Maria Theresa*; and that of *Catherine the Great* of Russia. These were the most important, and were repeated, with slight changes.



Drawing by Boucher for the Gobelin Tapestry of
" The Genii of the Arts."

The change of style through the accession of Louis XVI. seemed to banish romance from the subjects in the Gobelins. Gone were the *Amours of the Gods*, and the subjects in their train, in the period of restraint in style. The six panels of the *History of Henri IV.*, from cartoons by François André Vincent, were sober indeed; the *Seasons*, by Antoine Callet, alas! was no substitute for the same subject from the palette of Le Brun, and the *History of France*—the Siege of Calais, the Capture of Paris by Charles VII., the Death of Stephen Martel, and the Massacre of the Huguenots, all by Berthélemy; the Death of Admiral Coligny, after Juvée; the Honour paid to Duguesclin by his Foes, by Brenet; the Chastity of Bayard, after Du Rameau; and the Death of Leonardo da Vinci, after Ménageot—what is it to the *History of the King*? At the Hôtel Drouot, Paris, on March 8, 1865, two Gobelin tapestries of the *Life of Henri IV.* were on sale. They were from the gallery of Madame de Berri, and had come from the Château de Rosny.

The office of inspector was filled by Boucher until 1770, and successively by Noël Hallé (1770–1783) and Du Rameau, with Taravel and Belle, till 1790.

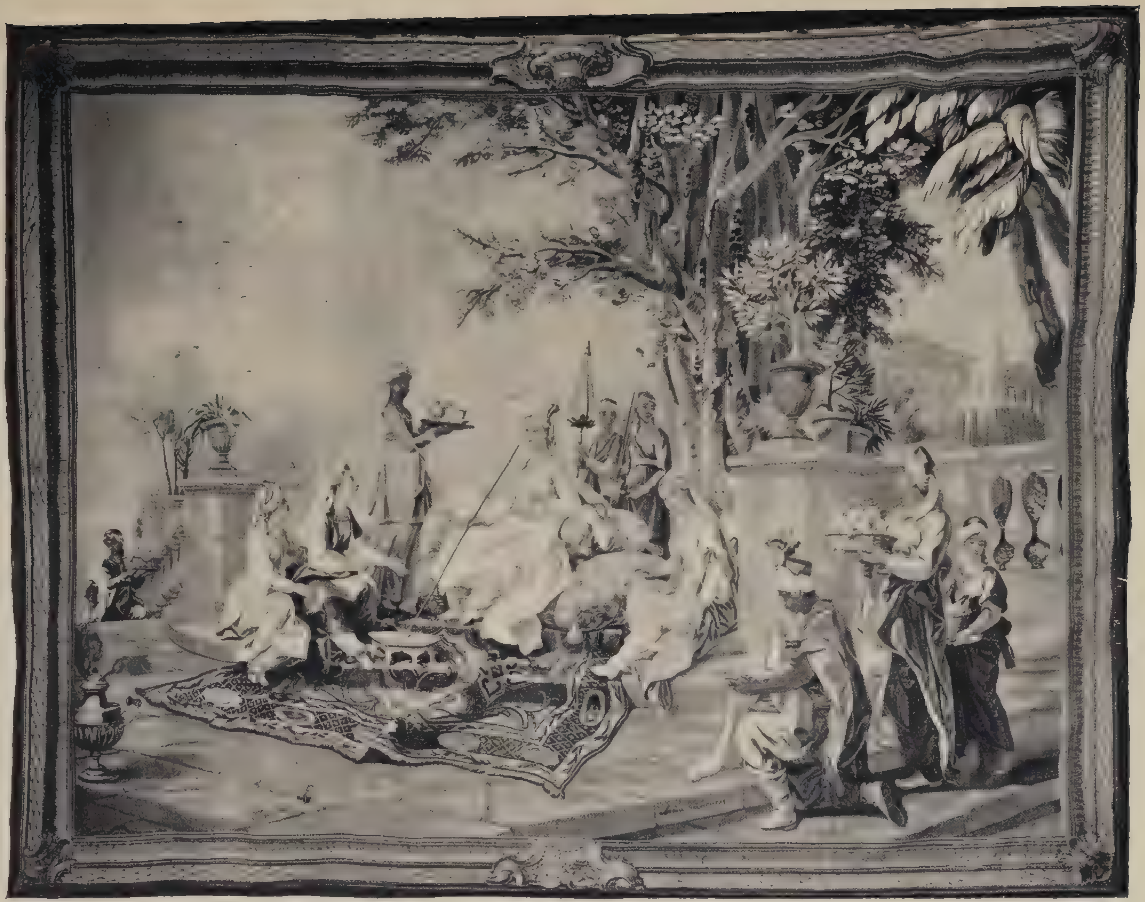
The position of administrative director from 1755 to 1780 was filled by Soufflot the architect, and from 1781 to 1789 by Pierre the Court painter. Guillaumot the architect held office from 1789 to 1792, Audran, formerly a weaver-contractor, from 1792 to 1793, then Augustin Belle, 1793–1795, Audran again in 1795, to be replaced the same year by Guillaumot, who held office until 1707, when M. M. Canal was appointed provisional director, a position he held till 1810.

The contractors for the eighteenth century were (high-loom) Jans *fils* 1691–1731, (low-loom) Le Croix *fils* 1693–1737, Souette 1693–1724, and De la Fraye 1693–1729. Another familiar name is that of Lefèbure *fils* (high-loom) 1697–1736, when he was succeeded by Monmerque who had been a low-loom weaver from 1730 and worked the high loom until 1749. Another low-loom craftsman was named Cozette (1736–1749), who after that date adopted the high-loom method and succeeded Monmerque, remaining in office until

1788. Cozette *fils* succeeded his father and worked till 1792. E. le Blond (low-loom) worked from 1701 to 1727 and E. Claude le Blond from that time to 1751; and De la Tour (high-loom) 1703–1734. The Audrans, father and son, were contractors from 1733 to 1792, when the latter was appointed director. James Neilson, 1749–1788, was a Scotchman, and became one of the most energetic weavers at the Gobelins. He introduced such improvements into the low-loom that that method was able to compete with the other in quality of work, and instituted experiments in dyeing that reorganised the system. He was principal of the school of instruction.

A change came in the situation of the contractors. Delays in receiving payment, and the necessity of meeting the constant strain of working-expenses, almost caused their ruin. In 1790 a new system was adopted, that of fixed salaries; and Guillaumot in the same year reopened the drawing school. Unfortunately Guillaumot was forced to resign in 1793, and the strictest economy was practised: the drawing school was again closed, and one of the offices was abolished. Audran, who had replaced Guillaumot, was succeeded by Augustin Belle. It was during his brief tenure of office, 1793–1795, that the republican Comité de Salut Public adopted drastic measures in regard to the Gobelins. The committee ordered a large proportion of the designs to be destroyed, as antagonistic to republican ideals, public morality, and good taste. With the designs were destroyed about twelve hangings that were on the looms. To supply the place of the condemned cartoons, the committee bought two pictures by David, one from Vincent, and another from Regnault. Nor were these all: the following were used for the same purpose: *Boreas and Orythia* (Vincent), *Study reclaiming the Past* (Ménageot), the *Education of Achilles* (Regnault), *Peace restoring Plenty*, *Innocence seeking refuge in the arms of Justice* (La Citoyenne le Brun), *Deianira and Nessus* (Guido), *Antiopa* (Correggio), *Clio, Thalia, and Euterpe*, *Melpomene with Polyhymnia* (Le Sueur), and portraits of *Marat* and *Lepelletier* by David.

Under the Republican Government the weavers were



The Sultanas—the Breakfast.

poorly paid, and suffered great privations; the unsettled state of affairs had nearly ruined everybody. Thanks to Guillaumot, who succeeded Belle in 1795, the Gobelins passed safely through the crisis.

The Crown collection of tapestries also suffered much. The Directory, in the direst financial extremities and pressed by its creditors, turned to any asset likely to bring relief, even in the slightest degree. It was thought that if the gold woven in the gorgeous tapestries in the Garde Mobelier could be recovered, the situation might be ameliorated. But, alas! after about 180 hangings, wrought richly with gold and silver, had been burned, the yield of the precious metals was disappointingly small. A quantity of the remaining tapestries was given to one of the foreign creditors, known as Citoyen Chapeau-Rouge, a merchant, of Hamburg, in 1797. They were purchased for the British Crown from his heirs in 1825, and are nearly all in that royal collection, and comprise:—13 pieces of the *Portières of the Gods*; 7 pieces of the *History of Esther* and one duplicate; 6 pieces of the *Story of Jason* and two duplicates; 2 pieces of the *Amours of the Gods*; 1 piece of the *Fragments of the Opera*; 1 piece representing the *Baptism of Christ*; 3 pieces of *Le Costume Turc*, or *The Sultanas*; and 2 over-doors. *The Sultanas* also went by the title of *Les Usages et Modes du Levant*, and consisted of four hangings, being:—Toilet, Breakfast, Work, the Dance. The first three were in our royal collection.[1]

The notice of the Gobelins during the past century and after must be very brief: the subjects and weaving belong both to contemporary styles and to the models of the past. A panel woven with the *Death of Arria and Paetus*, after Vincent, in a border of picture-frame pattern, having the letter N in the middle of the top and a bee (the device of the great Napoleon) in each corner, woven between 1805 and 1807, was presented by the Prince Napoleon to the South Kensington Museum, now the Victoria and Albert Museum, in 1857. In the first half of the century the Gobelins weavers were engaged on a *Life of Napoleon*. A tapestry representing the *Defeat of the Mamelukes near Cairo* was given to Queen Victoria by the Emperor Napoleon III., and is now in the royal collection. Subjects of a different nature were found in the paintings in the Medici Gallery. There was a question of closing the Gobelins in 1850, but the idea was abandoned. Later there arose the project of weaving tapestries for the decoration of the Élysée, and Paul Baudry designed nine panels representing the *Senses*, which were partly woven at the Gobelins, when the building was set on fire during the Commune and most of the work was destroyed. The cartoons, however, have been reproduced. The designs of the Muses and Allegories of Poetry by Galland were successful, and in time various public buildings were decorated with tapestries by artists like Erhmann, Mazerelle and Joseph Blanc.

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[1] Sir Lionel Cust, "Notes on Pictures and Works of Art in the Royal Collections: The Gobelin Tapestries," *Burlington Magazine*, Jan. 1917, p. 18.

The scheme for the tapestries for the high court of the palace at Rennes, Brittany, perhaps the most successful of all contemporary work, was given to Edouard Toudouze, whose cartoons represented, amongst other historical episodes:—the Interview of Joan of Arc with the Constable de Richemont, the Death of Bertrand du Guesclin, the Coronation of Nominoe, and the Marriage of Charles VIII. and Anne of Brittany. The series of eight designs was completed by Gorguet. To Jean Paul Laurens a set of the *Life of Joan of Arc* was due, and to him M. Jules Guiffrey, administrator of the Gobelins, entrusted the cartoon for the widest tapestry in existence, 26 ft. high by 42 ft. wide, representing the *Apotheosis of Colbert*, which would occupy six weavers at the Gobelins for six years.[1] Cormon was given the walls of the Palais de Justice, Bourges, to decorate, and one of the hangings represented *Duke Jean de Berri at Bourges*, a work full of old tapestry traditions. Mazerelle's *Godchild of the Fairies* was woven as a present to the Tsar of Russia. The new *Sujets de la Fable*, a series of eight designs from *Ovid's Metamorphoses*, by Albert Maignan, and the *Poet and the Syren*, the work of Gustave Moreau, may be added to the list.[2]

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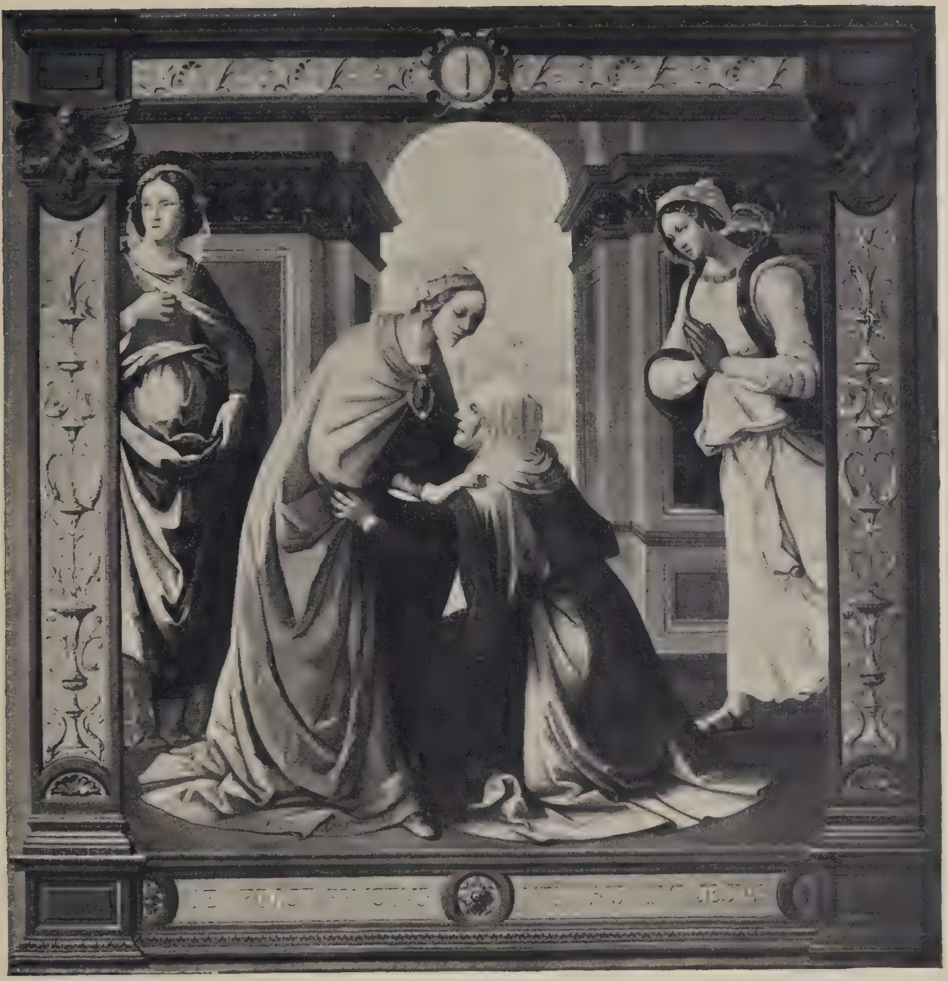
[1] *Revue de l'art chrétien*, 1901, 4$^{\text{me}}$ serie, vol. xii., p. 174.

[2] W. Franklyn Paris, *Vanity Fair*, Feb. 12, 1914.



The Visitation (after Ghirlandaio).

THE VICTORIA AND ALBERT MUSEUM.

It is yet too soon to describe tapestries of the Great War. Since its conclusion, however, two radical changes have taken place in the Gobelins: the introduction of ladies into the weaving staff, and the new conditions whereby from January 1927 it became possible to carry out commissions for other clients than the State.

The sequence of administrators is historically important. The century opened with Guillaumot 1795–1807, then Canal (provisional) 1807–1810, Lemonier (painter) 1810–1816, Baron des Retours (retired artillery officer) 1816–1833, Lavocat 1833–1848, Badin (painter) 1848–1850, Lacordaire (architect and engineer) 1850–1860, Badin 1860–1871, Chevreul (chemist, provisional) 1871, Alfred Darcel (engineer) 1871–1885, Gerspach 1885, Jules Guiffrey 1885–1908, Gustave Geffroy 1908–1926.

Beauvais.—The manufactory of Beauvais suffered great loss by the death of Behagle in 1704, and his immediate successors proved incapable of maintaining the good fortune of the industry. The widow and Philippe, the eldest son of Behagle, continued the works until 1711, when the brothers Filleul were appointed. They introduced several new subjects:—the *Chinese Hangings*, which comprised: the Reception by the Prince, the Prince on Tour, the Astronomers, the Repast, the Pineapple Crop, and the Tea Gathering, from cartoons by Vernansal, Belin de Fontenay, and Du Mons; and the *Metamorphoses of Ovid*, eight tapestries after designs by Houasse. At the sale of the Dutasta collection, Paris, June 1926, the *Prince on Tour* brought £2153. Le Pape, the artist of the manufactory under Behagle, was succeeded by Duplessis in 1721. Under their management, prosperity declined rapidly, and a remedy was sought in the appointment of Noël Antoine de Mérou, a tapestry merchant of Boufflers. The chief design by Duplessis was the *Isle of Cithère*, or the *Temple of Venus*, a set of six panels, one of which showed Venus in her chariot, drawn by cupids in the clouds, an altar in the middle of the composition; to the right a woman in a rich dress, on her knees, raising her hands to the sky, and a man in Eastern garb; in the background a palace, with Chinese people playing the tam-tam, and in the foreground a group of musicians. Another showed Mars in the sky. Three panels of the series, woven in 1726, and measuring 13 ft. 8 in. by 15 ft. 10 in., 13 ft. 4 in. by 14 ft. 4in., and 13 ft. 4 in. by 10 ft. 8 in., were sold for £11,964 in the Polovtsoff sale in Paris in 1909. This painter was replaced by Oudry in 1726, who some eight years later combined that duty with the office of director. Despite the quantity of hangings made in his time, the directorship of Mérou did not prove beneficial to the manufactory of Beauvais. In Oudry that establishment found an artist-director, whose talent and management could not have been equalled, and who speedily raised the manufacture to a pitch of excellence and popularity sufficient to surpass that of the century before. He re-established the drawing school and set to work to provide fresh designs in the prevailing taste of the day.

He himself designed the *Fables of La Fontaine,* in five tapestries, viz. the Bitch and her Consort; the Two Goats, the Fox and the Bust; the Lion and the Wild Boar, the Fox and the Grapes, the Cormorant and the Fishes; and the Wolf and the Fox. This was followed by the series of *Rural Pastimes* in eight panels—Leap Frog, Blindman's Buff, the Shepherdess, Childish Play, the Performer on the Bones, See-Saw, the Peg Game, and the Bagpiper. Another by Oudry was the *Hunts* —the Hunts of the Wolf, Stag, Fox, Wild Boar, Fallow Deer, and the Bloodhound subject; and his versatile talent was further shown in a set of four tapestries of subjects from the *Comedies of Molière*—Le Médécin malgré lui, Le Depit Amoureux, L'École des Maris, and La Malade imaginaire. By Oudry also was the series called the *Amours of the Gods,* or *Transformation from the Metamorphoses of Ovid*—Jupiter as a Bull, Io as a Cow, Orpheus as a Serpent, Occyroé as a Mare, Hippomène as a Lion, Acteon as a Stag, the Fishes of Glaucus, and the Palace of Circe; and the set of *Fine Verdures*— the Pheasant, the Kingfisher, the Fox, the Duck, the Bittern, the Clarionette, the Bustard, the Hedge of Elm, the Dog and Pheasant, the Lion and Wild Boar. In 1728, *Cephalus and Procris,* four tapestries by Damoiselet of Brussels, of life-size figures, was woven.

Before the arrival of Oudry, date the *Fair at Bezons*, in small figures, after Martin, six pieces in all; *Verdures with Children*, of like number; as also the *Verdures with Birds*, the *Combats of Animals*, from six cartoons after Sœuf; and the *Metamorphoses*, in eight tapestries, designed by Houasse. The *Metamorphoses* by Houasse represented :—the Fishes of Glaucus, the Palace of Circe, Io changed into a Cow, Jupiter into a Bull, Occyroé into a Mare, Cadmus into a Serpent, Acteon into a Stag, and Hippomène and Atlanta into Lions. The *Animal Combats* by Sœuf comprised those of the Wild Boar, Birds of Prey, the Bear, the Lion, the Stag, and another. The titles of the *Verdures with Birds* are descriptive, and may help identification :—(1) Landscape with stork, magpie, small figure of horseman, turtledoves, and two pheasants; (2) Landscape with birds, parakeet, white duck, a horseman, pheasant, and royal bird; (3) Landscape with sleeping duck, white duck in the trees, fox and cock; (4) Landscape with polecat and pigeon, Barbary goose, owl, and bird of prey; (5) Landscape with a green hen, partridge, bittern, turtledoves in the trees; (6) Landscape with red parakeet in the trees, magpie of the sea (?), goldfinch and a polecat.

In 1734, Mérou resigned. The manufactory was not in a satisfactory financial condition, and relied for support mainly upon the sales of tapestries in its depots at Leipsic and Paris. Oudry found a new partner in Nicholas Besnier, under whose directory the undertaking became very prosperous. The following year witnessed the debut of a new design—the *History of Don Quixote* by Charles Natoire, a series of ten panels :—the Departure of Sancho, the Repast of Sancho, the Market of Nuts, the Knight of the Mirrors, the Combat with the Biscayan, Don Quixote and the Ladies of the Duchess, Don Quixote knighted, Don Quixote fighting the Birds, the false Dulcinea, and another. The weaving extended from 1735 to 1744. In 1736 the King visited the royal manufactory of Beauvais, or, as Voltaire put it, " The Kingdom of Oudry."

Fortune was now waiting on its doorstep. The first of the great series of tapestries by François Boucher was begun in 1736—*Les Fêtes Italiennes*, in fourteen pieces, comprising :—the Operator, the Bohemian, the Hunters, the Fisher, the Curiosity, the Grape Girls, the Dance, the Repast, Music, the Gardener, the Shepherdess, the Innkeeper, the Parakeet, and the Seller of Eggs.[1] Portions of the set were on the looms at Beauvais from 1736 to 1762. A series of eight, comprising :—the Operator, or Peep-show, the Repast, the Grape Girls, the Egg-seller, the Gardener, the Bohemian, the Hunters, and a decorative panel, or *entredeux*, all 10 ft. 8 in. high and from 14 ft. 10 in. to about 3 ft. wide, apparently woven for M. Boulard de Gatillon in 1762 and hung in the Château de Beaulieu, the property of the Count de Gattellier, for many years, have been twice on exhibition in London. At the dispersal of the Dutasta collection, Paris, in early June 1926, one of the pieces of *Les Fêtes Italiennes* was sold for 1,655,000 francs.[2] On May 24, 1927, six panels of the series reached the figure of £40,520 in the Georges Petit Galleries, Paris. Of these, the Dance brought £12,400; Music fell at £10,500; and the Hunters, bought for the Jacquemart-André Museum, was bid up to £6400.

Boucher's next essay was the *History of Psyche* in five episodes:—the Coming of Psyche in the Palace of Love, the Abandonment, the Toilet of Psyche, Psyche showing her treasures to her sister, and the Basket-maker. The King of Sweden possesses a complete set in Stockholm Castle. It was ordered in 1745. The Coming and the Basket-maker are small pieces for hanging above doors. A series was presented to the French nation by Mr. and Mrs. Edward Tuck, and is now in the Petit Palais. It is stated to have come from the Duke of Marlborough's collection at Blenheim, and contains the panels showing Psyche displaying her presents to her sisters, and Psyche in the Palace of Love.

In 1743 the weaving was begun of a very popular subject :—the *Chinese Hangings*, in six pieces, which it is said Dumont prepared from sketches by Boucher. It consists of the Chinese Feast, the Dance, the Fair, the Fishermen, the Hunters, and the Toilet. It was woven many times. The Chinese Fair, the Dance, and the Setting-out and Return of the Fishing subject, were lent to the Franco-British Exhibition of Textiles, 1921, by M. Stettiner. The series was used from 1743 to 1775, and apparently formed a present to the Emperor of China. It is related that, in 1763, Ko and Yang, two young converts of the Chinese Mission, came to Paris, where they were known as *les abbés chinois*, to study government. They returned laden with gifts, including six pieces of Beauvais tapestry, which were presented to the Emperor at Kien-Lung, who was so pleased that he had a special house built to display them. When the royal palace was looted, a French officer found one of the hangings and brought it home. It was found to be *the Chinese Fair*, but, unfortunately, it was destroyed by fire some time afterwards.[1] It is remarkable that a Chinese tapestry representing the *Birthday of the Emperor Kien-Lung*, framed in a border woven in imitation of the design used in French tapestries of the middle of the eighteenth century, was discovered by Mr. Larkin, a London antique dealer, formerly in the Civil Service in China, when in that country a short time before the beginning of the Great War. That tapestry will be dealt with in its proper place, but it may have been the Emperor's intention to send it in return for those sent by Louis XV. (Illustration facing page 478.) Two scenes from the *Chinese Hangings*—namely, the Feast and the Dance—appeared at the Hôtel Druout, Paris, in 1911, and were sold for £5680.

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[1] Jules Badin, *La Manufacture de Tapisseries de Beauvais*, 1909, p. 60.

[2] *The Times*, 7th June, 1926

In the *Amours of the Gods*, a set of nine pieces, Boucher stood high in royal favour, for no less than fifty-five panels were ordered by the King. This must have been one of the causes of the jealousy shown by the contractors of the Gobelins looms of the royal partiality for Beauvais tapestries. The favourite subject was Bacchus and Ariadne, then Vulcan and Venus and the Rape of Europa, followed by Mars and Venus, and then the Rape of Proserpine, while Apollo and Clyte, Neptune and Anymone, Jupiter as a grape, were equally next in estimation. Boreas and Orythia took the last place.[2]

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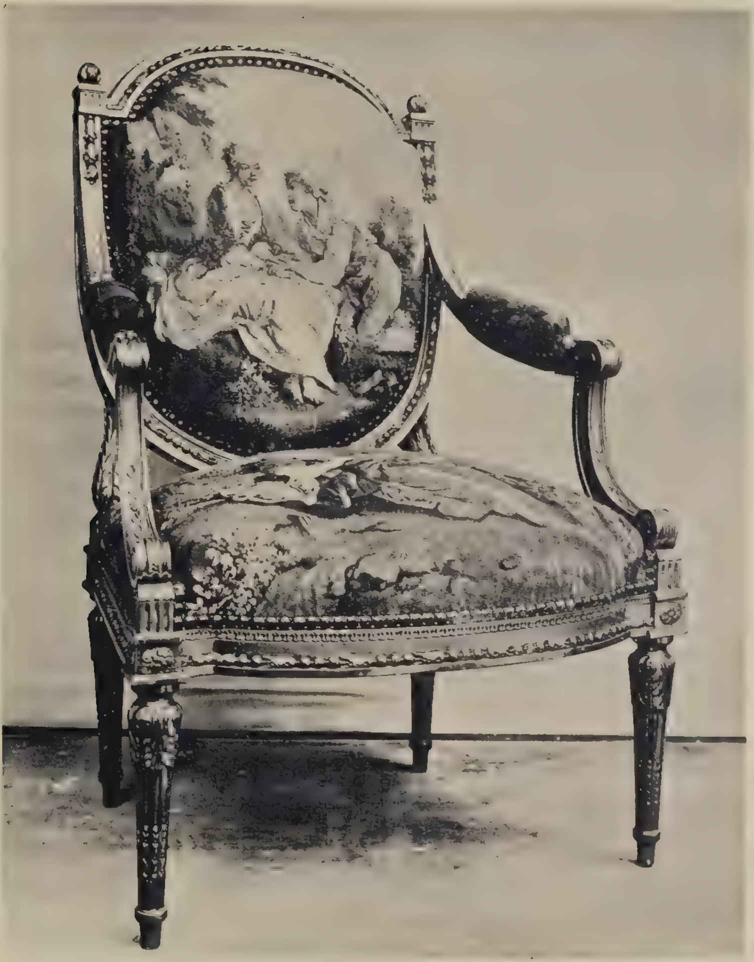
[1] P. Leroy, "Notes sur les relations artistiques entre la France et la Chine au XVIIe et XVIIIe siècles," Société des Beaux Arts, *Mémoires*, vol. xxiv. 1900, p. 419.

[2] Jules Badin, *La Manufacture de Tapisseries de Beauvais*, 1909, p. 61.

A tapestry of the series, representing Vulcan and Venus, was lent by M. Meunier to the Franco-British Exhibition of Textiles, 1921. The large price of £36,400 was paid for four others—Bacchus and Ariadne, Vulcan and Venus, Boreas and Orythia, and Mars and Venus—at the Polovtsoff sale in Paris in 1911. In June 1926, at the sale of the Dutasta collection in Paris, another, representing the Rape of Prosperine, brought £2721.

Boucher was not so successful in the series *Fragments of Opera*, put on the looms in 1752. The Slumber of Isse, the Sleep of Rinaldo, and the Castanets did not move him in the same way as the others—Vertumnus and Pomona, and Venus and Cupids—of the five pieces composing the set. *Les Beaux Pastorales*—or, as it is most generally known, the *Noble Pastoral*—bears the signature of Boucher and the date 1755. It is a faithful reflection of the spirit of the time, the acting of out-of-doors occupations by the aristocracy—magnificently dressed shepherds and shepherdesses, and bird-catchers in groups of gaily garbed countesses garish enough to scare any bird within sight. There it is in the *Noble Pastoral*:—the Fountain of Love, the Shepherdess, the Flute-player, the Fisher, the Bird-catchers, and the Breakfast. A complete series of these belongs to Sir George Cooper, and is hung in the ballroom of Hursley Park, near Winchester. With it, two narrow panels complete the decoration. They represent the Egg-seller, or the Basket of Eggs, in the *Fêtes Italiennes*, and a companion, the Shepherd Boy. The magnificent suite of Beauvais furniture, some of which bear Boucher's signature, is in the same room. The Flute-player panel, of slightly larger proportions to those of the foregoing, appeared at the Heberle auction-rooms, Cologne, on September 19, 1881, and was the property of Frau Baronin de Francque (geb. Comtesse de St. Remy), at "Commende Ramersdorf," by Obercassel-on-Rhine. It measured 11ft. 5 in. high by 11 ft. 4½ in. wide. Of the *Noble Pastoral*, the King ordered four sets, each of five panels, and another of six—the last being "*pour les Mesdames.*"

Besnier, the co-director of Oudry, died in 1753, and his place was filled by André Charlemagne Charron. In 1755



Chair with Beauvais Tapestry.

THE VICTORIA AND ALBERT MUSEUM.

Oudry died, and his position of inspector to the Gobelins was given to Boucher, whose services to Beauvais came to an end. Charron proved a director of great ability. Realising that the fashion was changing, he ordered new designs. Deshayes supplied him with the *Iliad of Homer* in seven panels, illustrating :—the Rape of Helen, Venus wounded by Diomedes, the Reproaches of Hector, the Wrath of Achilles, the Sacrifice of Minerva, Hercules presenting the Carpet, and the panel of Agamemnon, in 1761, and two years later with three cartoons of the *History of Astrea*, representing :—Astrea asleep, Celadon coming from the Water, and the Fountain of True Love.[1] From Le Prince he ordered *Les Jeux Russiens*, or Amusements of the Russians, in six pieces, showing the Repast, the Hunt of Birds, the Dance, the Milkmaid, the Musician, and the Fortune-teller. A set of furniture coverings was designed to suit, and from that time there was a steady increase of these made at Beauvais. Three sets of tapestries from designs by François Casanova also date from the Charron period :—the *Country Amusements* in eight scenes, namely, the Falconer, the Meet, Fishing, Shooting Ducks, the Repast, the Catch of Fish, the Laundry Maid, and the Watering-place ; the *Bohemians* in six scenes, being : the March, the Theft of the Trunk, the Fountain, the Sleeper, the Repast, and carrying the Trunk ; *Education*, or the *Four Ages*, in four pieces : Infancy, the Dance or the Promenade, the Study of the Sphere, and the Concert. These strongly show the influence of Fragonard.[2] Charron died in 1780, and was succeeded by De Menou. To him Casanova delivered cartoons for a set called *Les Convois Militaires*, or *Army Operations*, comprising : the Regiment on the March, the Canteen, the Battle, the Onset, the two Horsemen, and the Port. It was woven in 1787 and 1793.[3] Tapestries of the Onset and the Canteen Tent were shown at the Franco-British Exhibition of Textiles, 1921, by M. Wildenstein.

The most successful design of the De Menou period, however, was the *Pastorals in Blue Draperies and Arabesques* by Jean Baptiste Huet, woven from 1780 to 1790. It consisted of ten pieces representing the Offering of Love, the Swing, Fishing, May, the Harvest, the Dance, the Farmer's Wife, and others of arabesques and animals. The Farmer's Wife, a panel belonging to M. Theodore Reinach, appeared in the foregoing exhibition, 1921. The very rare specimen illustrated, containing three subjects—the Swing, Harvest, and the Cherry-pickers, is the property of Messrs. P. and W. French, New York. In the Murray Scott sale at Christie's in July, 1913, four panels with birds and arabesques were sold for £18,900. Each measured 7 ft. 10 in. high by 6 ft. 2½ in. wide. The *Conquest of the Indies*, after La Vallée Poussin, in three subjects—Vasco de Gama, the Council of John II., and the Departure from the Island of Porto-Santo—was twice woven ; in 1788, *The Sciences and the Arts*—Painting, Sculpture, Architecture and Commerce—by Lagrenée, were first put on the looms ; the *Continents, or the Parts of the World*, after Lebarbier ; the *History of Alexander*, showing him reading the Iliad, honouring the spirit of Achilles, liberating Themistocles, and Alexander and Hephestion, by La Vallée Poussin ; Monsiau's *Alexander surprising Aristotle drawing Aspasia's Chariot*, and *Socrates surprising Alcibiades in the Women's House* ; and *Ulysses recognising Achilles in the Court of Lycomedes*, with *Achilles giving up Briseis to Agamemnon*, by Desoria, woven in 1792, were the last of the great wall tapestries of Beauvais. Steadily and triumphantly the manufactory had upheld its claim to supremacy in the weaving of fine furniture coverings and screens, and Menou, on taking office, had installed a number of looms for making carpets like those of the Savonnerie. The time was at hand when Beauvais was to be devoted to the making of furniture pieces entirely. The Republic found the weavers of Beauvais in a state of discontent with their financial conditions, which Menou could not improve, and he gave up office in 1793. Under the Republic the establishment was closed until 1794, when Camousse was appointed director. There were but six weavers, but their wages were thrice that of 1789. He was

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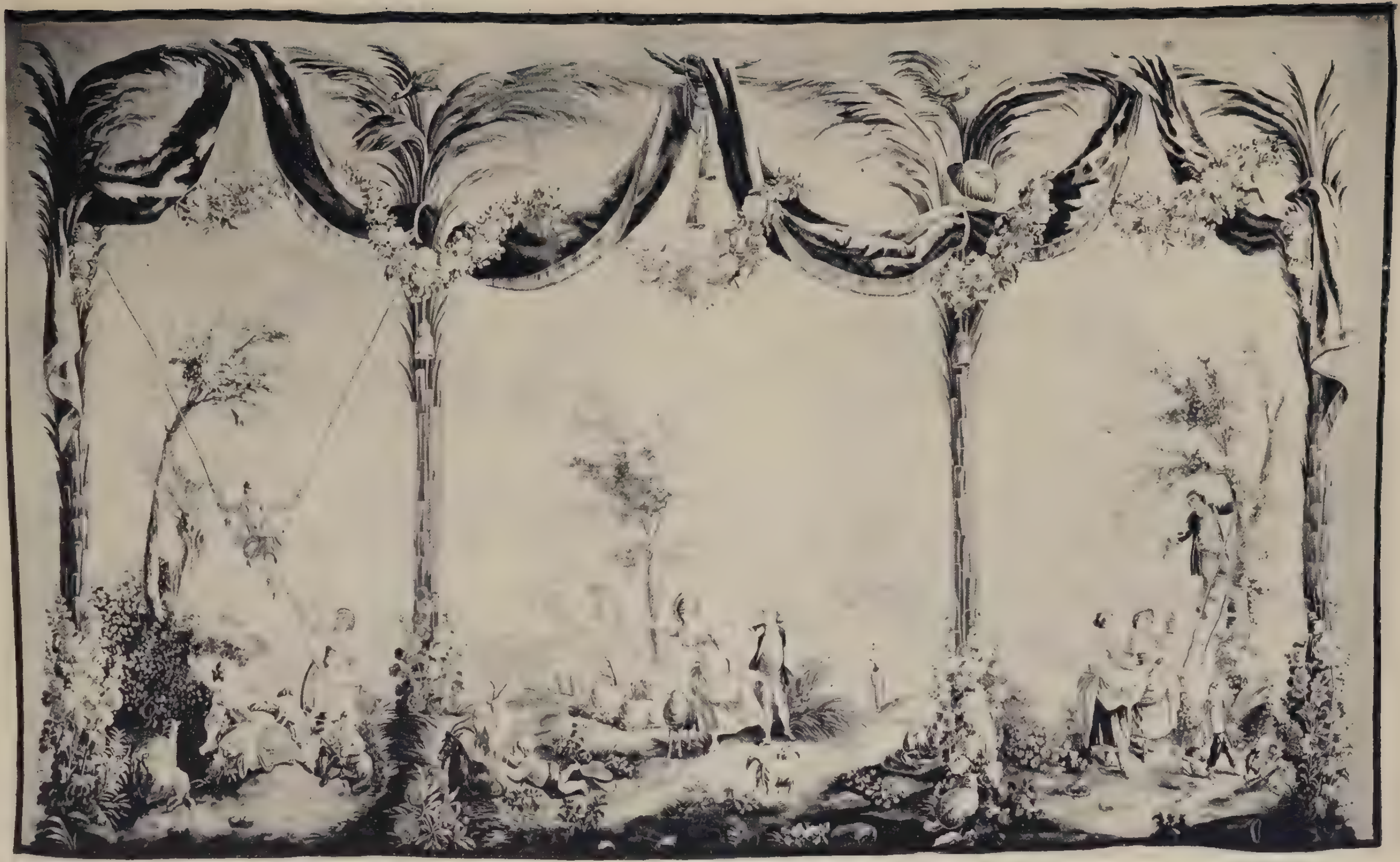
[1] Jules Badin, *La Manufacture des Tapisseries de Beauvais*, 1909, p. 62.

[2] Ibid. p. 64.

[3] Ibid. p. 65.



Pastorals with Blue Draperies and Arabesques.

succeeded by Huet *père*, who died in 1814, and after him came the brothers Huet, the eldest continuing the work until 1819, and the younger who resigned a few months after appointment. Despite the Revolution and the rapid changes in its management, the manufactory soon became prosperous, and its productions attained great popularity. In 1819 Guillaumot became director, and one of his first reforms was the transfer of the high-loom workers of Beauvais to the Gobelins. He resigned in 1828, and his place was taken by the Marquis d'Ourchies, who was succeeded in 1831 by a son of Guillaumot named Jules; but the latter died only a year later. A change in the organisation had been in force for a few years. The system of paying fixed wages, instead of the old method of contracting for piece work, had been applied to the manufactory of Beauvais. The successive directors were:—Grau Saint Vincent (formerly a captain of artillery), 1832–1848; Pierre Adolphe Badin, 1848–1876; Jules Dietérle, 1876–1882; Jules Badin, 1882–(?)1918; Jean Ajalbert, present day.

When Jean Ajalbert was appointed, he found the weavers working under conditions whereby a skilled craftsman could earn a beginning wage of little over one pound per week, and the maximum wage was a little over two. Things were put on a better basis, and the practice of having periodical exhibitions was resumed. The weaving of historiated hangings again is seen on the looms, and in the autumn of 1926, M. Heriot, Minister for Public Instruction, placed in the Musée des Invalides, Paris, a Beauvais tapestry from a painting by Anquetin commemorating the *Victory in the Great War*—the first to be completed of a series of four tapestries of the subject.

Although boasting the name of a royal manufactory, the industry of Aubusson, Felletin and Bellegarde was in a very feeble state at the beginning of the eighteenth century. When, in 1664, the tapissiers petitioned for a painter and dyer to improve the material, they received promise of both, but that promise was not fulfilled until 1731. The painter Jean Joseph du Mons, and the dyer the Sieur Fizameau, were despatched to Aubusson, where shortly afterwards the dyer gave place to Pierre de Montezert. Du Mons went to Beauvais in 1755, and his office at Aubusson was filled by Jacques Juliard, who in turn was succeeded by Ransom in 1780. The work of Aubusson was distinguished, as ordained in 1732, by the name of the town and the initials of the weaver being woven in the border, but often the name is given, and sometimes the name of the painter also. The selvedge of the Aubusson tapestry was blue, while that of Felletin was brown. After the arrival of Du Mons the manufactory became prosperous, and continued so throughout the century and up to the present time. Its speciality was low-loom work, and it is averred that the technique of Aubusson never permitted any other material but wool to be used for the warp strings.[1] The decorative landscapes of Aubusson, with distant views of *châteaux*, gardens and trees, luxuriant foliage, flowers, birds, animals, and small figures, though distinctive, are comparable to those of Oudenarde. In the second half of the eighteenth century, cartoons used at Beauvais by Oudry and Boucher and Huet were reproduced at Aubusson, with modifications. Very decorative are the panels containing *Pastoral Scenes*, in oval picture-frame borders on a foundation of yellow damassé enhanced by festoons and swags of flowers and pendent trophies. Three of these appeared in the Leverhulme sale in the Anderson Galleries, New York, in February 1926, and realised £2120, while six hangings designed after Huet's *Pastorals with Blue Draperies*, only with crimson draperies instead of blue, brought £6800 at the same sale. Chinese subjects were also in favour at Aubusson, but most numerous of all were the furniture coverings woven there. In the nineteenth century a high standard of work was attained, especially in the reproduction of seventeenth- and early eighteenth-century Gobelins tapestries, and this is maintained at the present day.

In 1698 the workshops of Felletin were greatly reduced, and matters were not improved by quarrels with the members of the craft at Aubusson, chiefly because the blue selvedge of

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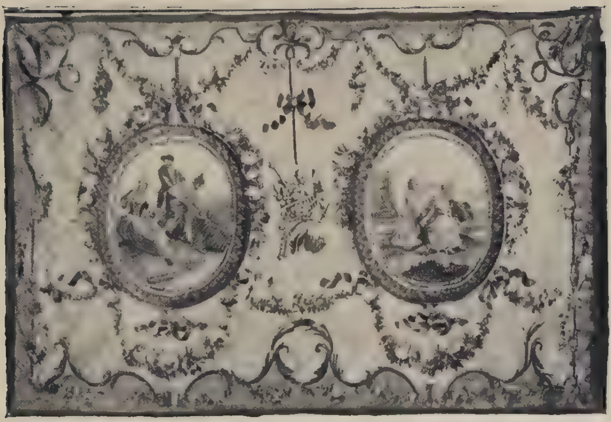
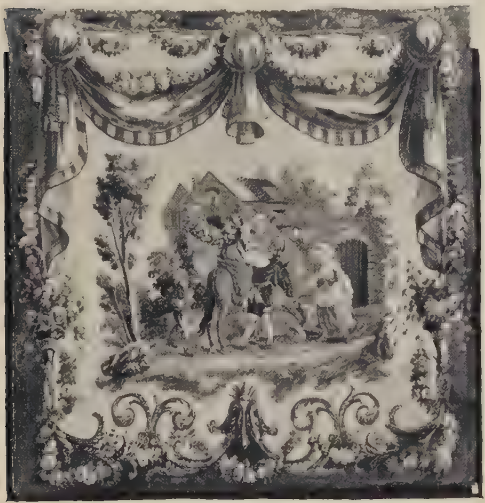
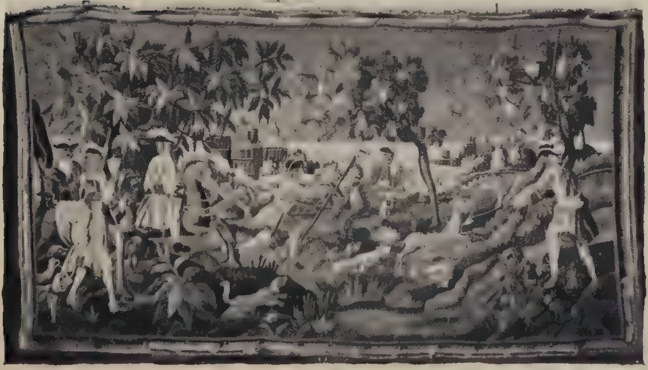
[1] M. C. Perathon, *Notice sur les manufactures de Tapisserie d'Aubusson, de Felletin et de Bellagarde,* and *Essai de Catalogue descriptif des anciennes Tapisseries d'Aubusson et de Felletin.*



Ovals with Pastorals on Yellow Damassé.



Pastorals with Crimson Drapery.



The Stag Hunt.

THE VICTORIA AND ALBERT MUSEUM.

Aubusson tapestries was used by Felletin weavers instead of their proper brown one. However, in 1727 the workshops of Felletin received the title of a royal manufactory, with grants of pictures to serve as models and visits from Roby and Finet, the artists at Aubusson. Felletin landscapes generally represented a foreground of large trees with parakeets, a piece of water with waterfowl, with a *château* and wooded distance. Amongst the figure subjects were :—the *Hunts of Louis XV.*, a reduced series of Oudry's designs, the *Battle of the Granicus*, after Le Brun, signed M. R. D. FELLETIN. P. VERGNE (about 1780), *Hunts of the Bear, Boar, and Stag* (two panels of which were presented to the Victoria and Albert Museum by Mrs. Morton Dexter, and have a blue selvedge, contrary to law, but marked M. R. D. F.), the *Seasons*, and *Histories of Joseph, Constantine, Alexander*, etc.

The manufactory at Lille was in a prosperous condition at the end of the seventeenth century. De Melter, who accomplished that success, was dead ; his daughter married Guillaume Werniers in 1700,[1] and to him the extension of the manufactory was due. It produced excellent work, and in 1733 there were twenty-one looms in operation, some of the weavers being emigrants from Brussels. The contract with the municipal authorities was maintained. Werniers had no family, although twice married, and his death occurred in the year 1738. After that a weaver of distinguished name, Pierre Pannemaker, was associated with the widow in carrying on the manufactory, but the partnership was not successful and did not last long.[2] Many works from the manufactory of Werniers are extant, such as the *Story of Don Quixote*, some "*Tenières*," the *Marriage Feast at Cana*, and *Portraits of Baldwin, Count of Flanders*, and his wife Marie, with their daughters Jeanne and Marguerite seated at their feet, also Jeanne, Countess of Flanders, between her two husbands, Ferrand and Thomas, after cartoons by Arnold Wuez. These are in the Hospital of St. Saviour at Lille, while the *Marriage*

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[1] M. Houdoy, *Les Tapisseries de haute lisse ; Histoire de la fabrication lilloise, etc.*, p. 97.

[2] Ibid. p. 104.

at Cana is in the church of that name. *Christ calling little Children*, the *Woman taken in Adultery*, and the *Miracle of the Loaves* were exhibited in Lille in 1874. Two tapestries illustrative of *Peasant Scenes* in landscape, 10 ft. 4 in. by 15 ft. 5 in. and 10 ft. by 13 ft., signed G. WERNIERS and V. DEG. WERNIERS respectively, were sold for £2047 at Christie's on December 13, 1917. A fresh contract with the magistrates was acquired in 1749 by François Bouché, who held it until his death in 1773.[1] He executed some good works—the *History of Psyche*, exhibited in Paris 1867, and a *Portrait of Charles de Rohan*, Governor of Flanders. Étienne Peyrolle,[2] a weaver from the Gobelins, set up an establishment in Lille with little apparent success. In 1781 he had but two looms; M. Pinchart mentions a hanging signed by him, a figure composition, *La Filleuse.*

Nancy was a centre of some activity in the eighteenth century. Duke Leopold established a manufactory where the *Battles of Charles V.* were woven in the seventeenth century. It was situated in Malgrange, under the charge of Charles Herbel, who died in 1702. The suite consisted of eighteen pieces. *The Deeds of Charles V.* is the title of another set of five tapestries woven by Charles Mitté and dated 1705. There were also many portières with arms, some being signed F. JOSSE BACOR & S. M., with the date 1719. Ten tapestries representing the *Months*, from cartoons by Coclet, an artist of Lorraine, were woven at Malgrange from 1728 to 1736. All these are in the Austrian State collection at Vienna. Pierre Durand worked there until his death in 1755, and with him was associated his son Nicholas. In 1717 Jean Bellat of Aubusson established workshops of the high and the low looms at Nancy. François Conder is mentioned in 1748–1754.[3]

A weaver from the Beauvais manufactory, named Adrien de Meusse, originally of Oudenarde, set up a high loom in Gisors in 1703. The portrait of *Louis XIV.* in the museum of Gisors is of his manufacture. Cambrai was visited about the same time by Jean Baert of Oudenarde, who received a subsidy from the magistrates to settle there. Three tapestries representing *Peasants Dancing and Carousing*, in borders of entwining bands on a blue ground, were formerly in Ewart Park, Wooler, Northumberland, and were signed I. BAERT A CAMBRAI. In December 1920 they were sold at Christie's for £1365. His son Jean Jacques succeeded him in 1741, and produced the hangings of landscape and flowers now in the town hall. His son Jean Baptiste Baert died in poverty in 1812.[1] A weaver named Bitteaux wove "Tenières" at Cambrai. While dealing with Baert, it may be mentioned that letters patent were granted in 1711 to Jean Baptiste Baert to establish a royal manufactory at Torcy.[2]

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[1] M. Houdoy, *Les Tapisseries de haute lisse ; Histoire de la Fabrication lilloise, etc.*, p. 119.

[2] Ibid. p. 125.

[3] Guiffrey, *Tapisseries françaises*, p. 154.

ITALY

The Medici manufactory in Florence was busily engaged in the production of *portières*, *landscape* tapestries, etc., in the beginning of the century. It occasionally reproduced such subjects as the *Madonna and Child, with St. John the Baptist*. Giovanni Sagrestani provided it with cartoons representing the *Four Quarters of the World*, which were woven by the weavers Leonardo Bernini and Victor Demignot ; the *Elements* was the title of another famous set. The manufactory came to an end in 1737.[3]

The director of the Florentine manufactory with many of the weavers went to Naples, where they worked by the low-loom method under the protection of the Government. High-loom work was instituted, and the Naples manufactory lasted until the French conquest in 1799. A great many hangings were made, the subjects being : the *Elements* (Le Brun), the *Consecration of the Virgin*, *History of Don Quixote*, the *Rape of Proserpine* (bordered with flowers and cartouches), *Love and Chastity*, the *Birth of the Virgin*, *Royal Munificence*, and the *Apotheosis of Charles III*. One of the last works of the manufactory is signed Desiderio di Angelis, 1796. In 1758, Pietro Duranti, the Roman weaver, was director of the high looms, while, in 1761, Michael Angelo Cavanna of Milan held the same office in relation to the low looms; and, in the same year, D. Giovanni Bellmudez was chief tapissier.[1] Many hangings of local manufacture were shown at the Naples exhibition in 1877, and the royal residences in Naples contain many specimens.

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[1] Boyer de Sainte-Suzanne, *Notes d'un Curieux sur Tapisseries, etc.*, pp. 93, 94.

[2] Guiffrey, loc. cit.

[3] Conti, *Ricerche storiche sull' arte degli Arazzi in Firenze*, p. 88.

The manufacture of tapestry in Rome was begun in 1710, at the instance of Pope Clement XI. He engaged a celebrated tapestry-weaver, Jean Simonet of Paris, Andrea Procaccini the painter, and three workmen, who formed the entire staff of the establishment. From this modest beginning the undertaking reached great proportions. From the year 1717 until 1770, Pietro Ferloni fulfilled the office of director of the manufactory, which was situated in the Hospital San Michele. Victor Demignot was the principal weaver in the first stages of the manufactory; in 1715 he completed a piece representing the *Virgin with the sleeping Infant*, after which he went to Florence, and later became director of the Turin workshops. The papal manufactory produced a great many tapestries, including those of:—

Portraits of Popes, Pope Clement approving of the establishment of the manufactory, Spiritual and *Temporal Power of the Pope, Purification of the Virgin, Descent of the Holy Spirit, Pasce oves Meas, the Holy Trinity, Christ on the Cross* (Raphael), *Landscapes*, the *Four Seasons*, Portières, the *Evangelists* (Guido), the *Casting down of St. Paul, St. Martin* (1734), *St. Matthew, St. Mark*, the *Holy Virgin*, the *Virgin and Child with St. Joseph, St. Peter and St. Paul*, the *Madonna*, etc.

Ferloni died in 1770, leaving Giuseppi Folli as successor, while Felice Cettomai was papal tapissier. The following is a list of subjects:—

Providence seated between Justice and Charity, the *Virgin and Child* (Cignani), *St. Cecilia*, the *Madonna and Infant Christ with St. Anne and St. Pius V.* (Rubens), the *Madonna and Child with St. Anne* (Rubens), the *mother and wife of Coriolanus urging him to forgo the capture of Rome*, the *Nativity, Christ commanding the Apostles to spread the Gospel*, the *Ascension*, the *Annunciation* (Barocci), the *Raising of Lazarus, Rome triumphant*, the *Vestal Tuzia* (Rubens), *Romulus and*

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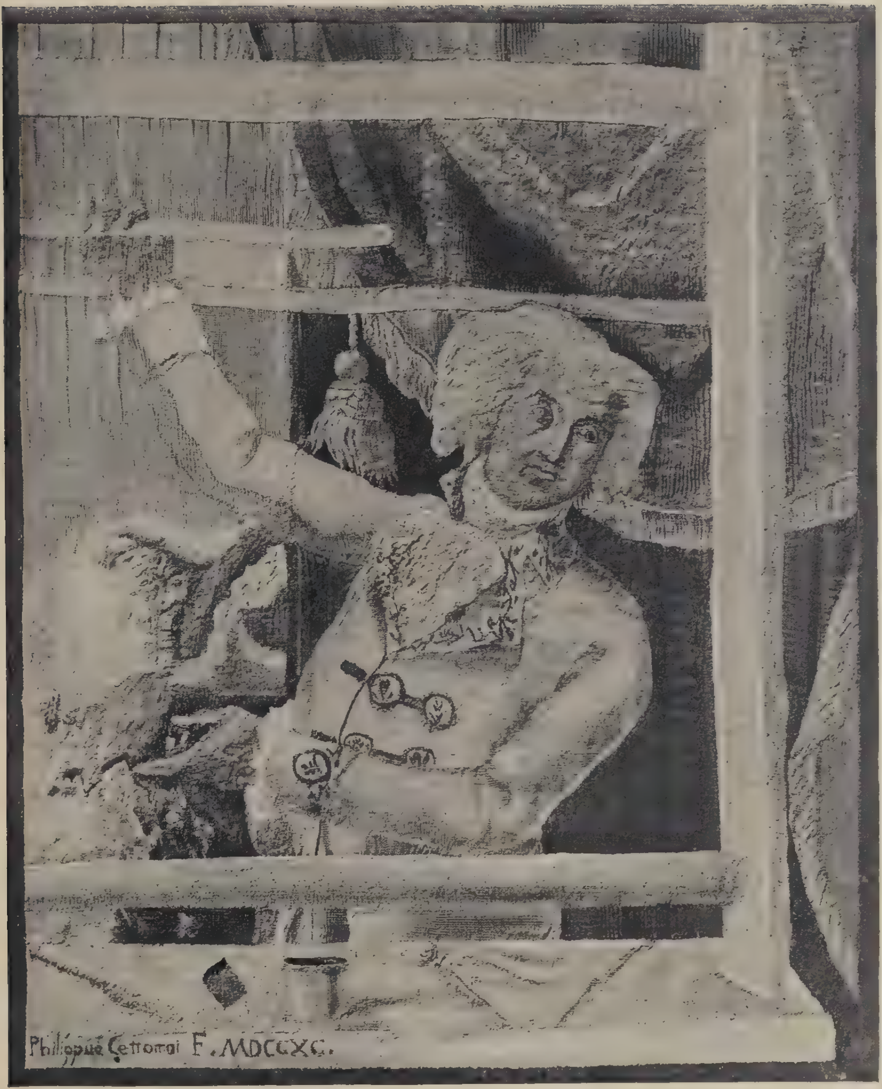
[1] Eugène Müntz, *Tapisseries italiennes*, pp. 82, 83.


Philippus Cettomai F. MDCCXC.

Portrait of Philippus Cettomai.

THE VICTORIA AND ALBERT MUSEUM (FITZHENRY BEQUEST).

Remus with the wolf, the *Pedagogue of Falisques chastised by his scholars* (Poussin), *Portraits of Fabius Maximus, Julius Caesar, Pompey, Paulus Emilius, Scipio Africanus*, and *Camille*.

Philippo Percoli became director in 1791, and the factory was discontinued for a time, but was producing work in 1831, to be again suppressed on the entry of the Italian troops into Rome. At that time it was under the directorship of Pietro Gentili, who has written a history of Italian tapestry.[1] The manufactory, re-established by Pope Benedict XV., is still working, and in March 1926 produced a panel after the *Madonna* of Pinturicci, which adorns the Borgia apartments in the Vatican. The Pope paid a formal visit to the establishment, and performed the time-honoured ceremony of cutting the canvas.

About 1734 some of the Roman weavers founded a workshop in the Place de Santa Maria di Trastevere. The director was Antonio Gargaglio, and some of the tapestries there manufactured were *Pope Paul confirming the statutes of the Jesuits, and St. Ignatius and the vision of the Trinity.*

There is in the Victoria and Albert Museum, to which it was presented by the late Mr. J. H. Fitzhenry, a remarkably fine portrait of a tapestry-weaver standing by his loom. It is signed PHILIPPUS CETTOMAI, 1790. He was evidently a relation of the papal tapissier, as a tapestry in Brussels signed by him has the letter R. (Roma) in the inscription.

TURIN.—Charles Emmanuel III., chief of the House of Savoy, became the patron of Victor Demignot, one of the most skilful craftsmen of the Florentine manufactory in its later years. When it was suppressed in 1737, Demignot set up a workshop for his royal master in Turin. Demignot was a low-loom weaver, and the high looms at Turin were under the directorship of Antonio Dini of Rome. The manufactory lasted until 1832, but the high-loom work was discontinued in 1754, when Dini went to Venice. The Chevalier de Beaumont made cartoons for the manufactory until 1766, when Laurent Pécheux of Lyons took his place. Demignot died in 1743, leaving his son Francis as successor, who continued the work until 1784. Antonio Bruno was the next and last director.[1]

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[1] Müntz, *Tapisseries italiennes*, and Signor Gentili, *Sur l'art des Tapis*.

The manufactory produced many tapestries; by 1755 it had delivered some thirty-four pieces of different subjects, such as:—

Julius Caesar, Alexander, Hannibal, History of Cyrus, a *Tempest, Architectural views, Marine views, Landscapes, Scenes of humble life,* and later—*Scenes from Greek history, Portières,* and *Antique history.*

Antonio Dini went to Venice, and in 1760 obtained monetary assistance from the magistrates to enable him to increase his establishment. His daughters, Lusia and Giuseppa, carried on the works until about 1789.[2]

[1] Müntz, *Tapisseries italiennes.* Conti, *Richerche storiche, etc.*

[2] Ubani de Ghelloff, *Degli Arazzi in Venezia,* pp. 22–56.

CHAPTER XVII

A SKETCH OF TAPESTRY-WEAVING IN FLANDERS, GERMANY AND ENGLAND FROM 1700 UNTIL THE PRESENT DAY

IN the eighteenth century the industry that had been the means of bringing so much glory and prosperity to Brussels suffered total extinction there. In 1700, says M. Wauters, there were but nine master weavers in the town—Albert Auwercx, Jos de Vos, Peemans, François Van den Hecke, Jacques Van den Borght, Jerome le Clerck, Guillaume Potter, Henri Reydams, and Gaspard Van den Borght. They had fifty-three looms, employing 150 workmen.[1] Contracted as it was, the Brussels industry produced a large quantity of tapestries in the eighteenth century. Many of them are of great excellence, and at the present day are steadily growing in public estimation. Of the master weavers in 1700, Albert Auwercx, Gerard Peemans, Jerome le Clerck, Guillaume Potter and Henri Reydams have been dealt with as of the seventeenth century.

Jos de Vos, M. Wauters writes, received his privileges in 1705, and employed twelve looms from 1703–1707. With Jerome le Clerck and Jan Cobus, he produced the *Descent upon Torbay*, the *Battle of Bresgate*, and the *Battle of the Boyne* for William III. of England. From 1712 to 1721 he wove the set of ten pieces reproducing the cartoons illustrating the *Conquest of Tunis by Charles V.*, 1535, which Jan Vermayen painted, and which were first woven by William Pannemaker. When the Hapsburgs came to Brussels they found the cartoons. The set by De Vos is in the Austrian State collection. The *Victories of the Duke of Marlborough* at Blenheim are probably (M. Wauters thinks) by him or Cobus. Two panels of the title of *Marlborough's Victories*, with the signature J. DE VOS, appeared at Christie's in May 1920, and were sold for £4935. He wove also the *Victories of Prince Eugene.* He worked much for the Arenberg family, and in the Hôtel d'Arenberg there is a set of the *Amours of Venus and Adonis,* in imitation carved and gilded frames, one of which shows *Nymphs disarming Cupid,* from cartoon by Jan Van Orley. There too are friezes with winged amorini, coats-of-arms, the ducal shield with supporters in the middle, and, at the foot, vases of flowers, mountains, etc. Also a dozen pieces woven with gold and silver on a black ground, delicate in tone and of fine texture (Wauters). Another series bore the title of the *Châteaux of the family of Merode* in three panels. In the Vienna State collection there are:—a set of six *Pastoral Scenes*; three tapestries, *Dido and Aeneas, Boreas and Orythia,* and the *Sacrifice of Iphigenia,* the last bearing the signature of De Vos; two fragments of a panel representing the *Month of October*; and six *Scenes of Shepherd Life.* In Renishaw Hall, Derbyshire, the property of Sir George Raresby Sitwell, there were five panels showing:—the *Triumph of Commerce,* 11 ft. 10 in. by 16 ft. 3 in. wide; the *Triumph of Peace,* 11 ft. 9½ in. by 18 ft. 4 in. wide; the *Triumph of Justice,* 11 ft. 10 in. by 16 ft. 3 in. wide; the *Triumph of Earth,* 10 ft. 10 in. by 15 ft. 6 in. wide; and the *Triumph of Water,* 10 ft. 11 in. by 15 ft. 10½ in. wide, with the signature of De Vos. Two panels of *Pastoral Subject,* in size 10 ft. 7 in. high by 9 ft. 9 in. wide, were in the sale of the Rusca collection, Florence, April 1883. In July 1890, a hanging woven *Rocky Landscape,* Travelling Peasant and a Fortune-teller in a road with cattle in the distance, signed I. DE VOS, 8 ft. 10 in. by 8 ft. 3 in., brought £283 10s. at Christie's. From Brinkburn Priory, Northumberland, the property of Mrs. Hugh Fenwick, there came three panels representing the *Continents*—Europe, 19 ft. 3 in. wide; Asia, 8 ft. 3 in. wide; Africa, 8 ft. 8 in. wide, and all 12 ft. 6in. high—to Christie's in February 1907, where they were sold for £1470. There is a fine series of "*Tenières*" by De Vos at Burley-on-the-Hill, Rutland, which are signed. A panel, 12 ft. 2 in. high by 16 ft. 9 in. wide, the property of Madame Negrel, woven with a *Village Fête,* and Boors carousing and dancing in front of an inn to the bagpipe's music, a group of

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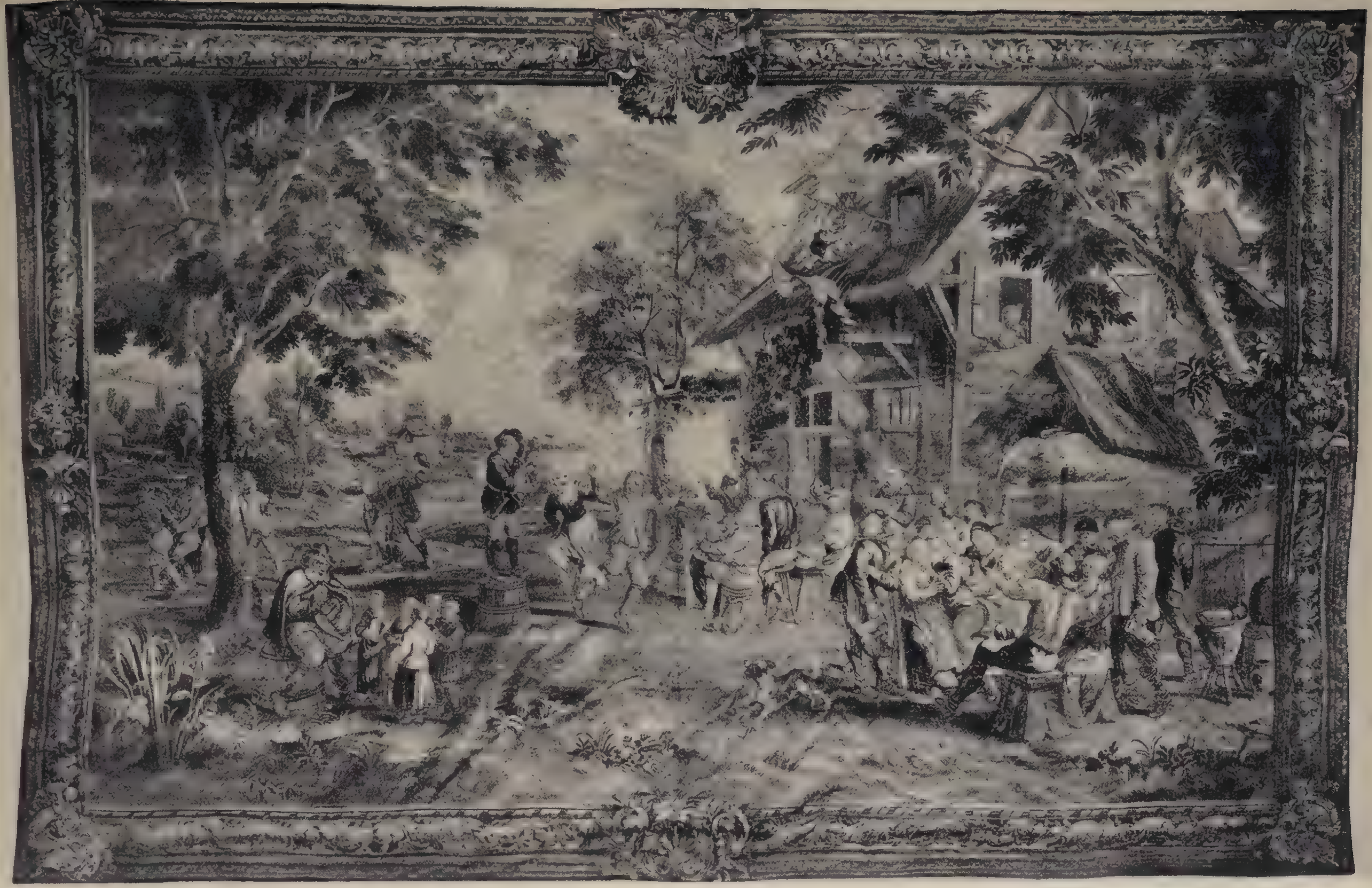
[1] M. Wauters, *Les Tapisseries bruxelloises*, p. 350.



Peasants Dancing and Carousing in front of an Inn.

MESSRS. SOTHEBY.

children listening to a hurdy-gurdy, and a company of departing revellers, in brilliant colouring, the broad border imitative of a carved and gilt frame, signed I. D. Vos, appeared at Sotheby's on February 11, 1921. In the same rooms in February 1922 a fine hanging signed J. D. Vos, measuring 11 ft. 2 in. high by 14 ft. 4 in. wide, and representing *Neptune landing to inspect the Building of a Ship*, with his tritons and nereides ; a harbour, castle, and hilly landscape in the distance, in broad carved and gilded frame-pattern border, brought £800. Three tapestries woven with Teniers's subjects of *Rural Scenes* of peasants feasting and merrymaking outside an inn, and a harvest scene, with extensive landscape in the background, in narrow red and buff border of rosettes and ribbons, signed JUDOCUS DE VOS, measuring all 9 ft. high and 9 ft., 9 ft. 3 in., and 16 ft. 10 in. wide, the property of Cornelia, Countess of Craven, came up at Christie's in April 1922, and brought £1890. He was the weaver of the tapestries of the *History of Alexander*, after Le Brun, in Hampton Court Palace. The set is of small dimension ; the colours have faded unequally ; and the borders are the characteristic eighteenth-century ones : woven imitations of carved and gilded frames. The imitation of Gobelins tapestry designs was a marked feature of the Brussels workshops of the eighteenth century. Jos de Vos left a son, Jean François, who had eight looms in 1736, and there was also a Jean Baptiste de Vos who signed some tapestries representing *Army Life*, after Van der Meulen.

The weaver sons of Jean-François Van den Hecke, François and Pierre, followed the family traditions in the eighteenth century. Of the first not much is recorded but corporation documents, and that he was living in 1730. Pierre was a low-loom worker, and received privilege in 1710. His chief works were :—the *History of Psyche*, after cartoons by Jan Van Orley : a set of seven pieces representing : the Beauty of Psyche and worship of her as Venus, Her royal Father consults the Oracle of Apollo, Psyche in the Palace of Love, Venus and the Gods learn that Cupid is wounded. Cupid implores Jove to permit his Marriage to Psyche, Venus donning her charms, Psyche and the Lamp. Three panels of the subjects:—Psyche and the Lamp, the Toilet of Psyche with Jove and Juno in the sky, and the Marriage of Cupid and Psyche, attended by Hymen, Venus, Jove, Juno, and Neptune, in broad borders of picture-frame pattern of acanthus in red and buff, with the arms of Maria Theresa and her husband, Francis, Duke of Lorraine, in a shield at the top, signed P. VAN DEN HECKE, all 12 ft. in height, and in width respectively 11 ft. 2 in., 10 ft. 6 in., and 9 ft. 4 in., the property of the Duke of Brunswick-Luneburg (formerly Duke of Edinburgh), were sold at Christie's for £2782 10s. on April 3, 1924. The *Four Seasons* and the *Elements*, six pieces in all. In the *Seasons* are:—three Constellations: Spring—the Ram, the Bull, the Twins; Summer—the Crab, the Lion, the Virgin; Autumn—the Balance, the Scorpion, Sagittarius; Winter—the Goat, Aquarius, the Fishes. *Peasant Festivals* in small figures after Teniers:—(1) A Peasant Merrymaking; (2) A Fruit-market; (3) Harvesters; (4) A May Dance, with drums and fifes; (5) Vintage; (6) A Fisherwoman; (7) Winter; (8) Sheep in the Meadow; (9) A Fowl-market. A series of five panels woven with *Peasants carousing* and *Season Subjects*, after Teniers, in frame-pattern borders, all 10 ft. 3 in. high by 14 ft. 6 in., 9 ft. 6 in., 7 ft., 3 ft. 2 in. and 2 ft. 10 in. wide, signed P. VAN DEN HECKE, were sold for £997 10s. at Christie's in May 1908. Another subject woven by Van den Hecke, of the eighteenth century, was the *History of Don Quixote* in eight tapestries, illustrating in small figures like those of Teniers:—(1) The Departure of Sancho for the Isle of Barataria, width 20 ft. 3 in.; (2) Entry of the Shepherds and the Marriage of Gamachis, width 18 ft. 1½ in.; (3) Entry of Sancho into the Isle of Barataria, 16 ft. 4 in. wide; (4) Don Quixote served by the Ladies of the Duchess, 16 ft. 0½ in. wide; (5) The Cure and Master Nicholas and the Bullock Cart, 11 ft. 10 in. wide; (6) The Banquet of Sancho, 11 ft. 10 in. wide; (7) Sancho tossed in the Blanket, 11 ft. 3 in. wide; and the Knighting of Don Quixote, 9 ft. 7 in. wide—all are 10 ft. 1½ in. high.[1] M. Meremann of Granada possessed a fine set of these.[2]

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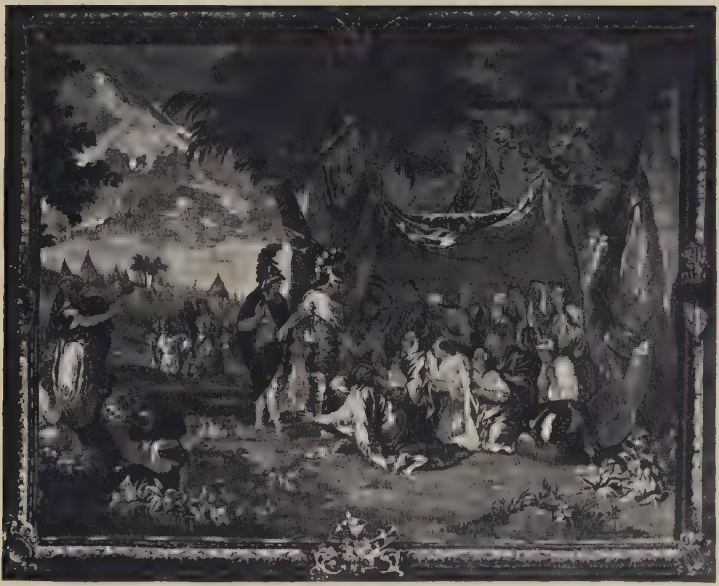
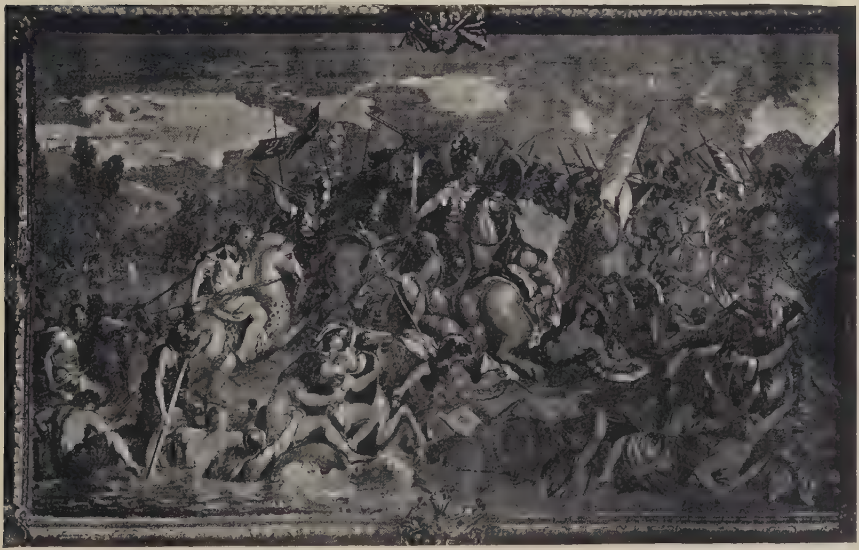
[1] Alphonse Wauters, *Les Tapisseries bruxelloises.*

[2] Leonard Williams, *The Arts and Crafts of Older Spain*, 1908, vol. iii., p. 152.



Alexander and the Wife of Darius.



The Battle of the Granicus.

The History of Alexander.

HAMPTON COURT PALACE.

A series of five pieces belonging to the Dubus family of Tournai, who paid 3800 florins for them in 1723, were sold for about £200 at the Hôtel Druout, Paris, in 1877.[1] Another set was known as the *Pleasures of the World*, and consisted of six panels: Diana going to the Chase, Winter, Music, Coronation, Vintage, and Abundance. There are tapestries by Pierre Van den Hecke in the Hôtel de Ville, Ghent, viz.:—*Apollo and the Muses*, *Neptune and Amphitrite*, *Minerva and the Arts*, the *Triumph of Mars*, the *Repose of Diana*, *Assembly of the Doctors*, the *Battle of Alexander against Darius*, *Clelia with her Companions swimming the Tiber*, *and Penelope with her Ladies*. There is a tapestry representing the *Battle of Arbela*, from Le Brun's *History of Alexander*, in the Austrian State collection which bears the signature P. VAN DEN HECKE and the mark of Brussels. Pierre died in 1752.

The celebrated family of Leyniers had several prominent representatives during the eighteenth century. The earliest, Urban, was born in Brussels in 1674, and when eleven years old became an apprentice in the workshop of his father, Gaspard Leyniers, who was a dyer. In 1700, Urban was accorded the privileges of a master, and practised the craft, but early in the century he entered into partnership with Henri Reydams, a master weaver who had five looms in Brussels in 1700, and their tapestries became known by the signature LEYNIERS-REYDAMS. The third of the tapestries, representing the *History of the Duchy of Brabant*, in the Council Chamber of the Hôtel de Ville, Brussels, bears that signature, and expresses in an allegory the *Inauguration of Charles VI. of Austria as Duke of Brabant* in 1717. It appears also on a set of seven pieces showing the *History of Don Quixote*. On the death of Reydams in 1719, his place was filled by Daniel Leyniers, brother of Urban, and the business developed rapidly. Urban bought nine cartoons from Jan Van Orley representing the *History of Telemachus*, and a set of tapestries was delivered to the Count of Vourenbland in 1724. The design proved very popular; five other sets were woven between 1724 and 1728, and others afterwards.[1] There is a series of five panels, one being signed V. LEYNIERS and two V. LEYNIERS D.L.—that is, Daniel Leyniers—in the Austrian State collection, Vienna. A set of five panels also appeared at Christie's in April 1921 bearing the same names. They measured: (1) 11 ft. high by 14 ft. 3 in. wide; (2) 11 ft. high by 12 ft. 8 in wide; (3) 10 ft. 2 in. high by 11 ft. wide; (4) 10 ft. 11 in. high by 8 ft. 10 in. wide; and (5) 10 ft. 11 in. high by 7 ft. 4 in. wide; and were sold for £2835. They came from Heythrop, Oxon., the property of Mr. Leonard Brassey. There is record of three tapestries of *Peasant Life* after Teniers having been ordered from Leyniers in 1729 by the Archdeacon of Clercx for the Château d'Aigremont, and these were later the property of M. de Clercx de Waroux.[2] Three panels in Wemyss Castle, Fife, by V. Leyniers, represent:—the *Game of Croquet* with spoon-headed mallets and a circular hoop, 9 ft. 5 in. high by 16 ft. 5 in. wide; a *Harvest Home*; and a *Family Group* with a peasant driving two pigs; both tapestries measure 9 ft. 5 in. square. There are several similar panels with Leyniers's signature in Gosport House, East Lothian. Another set of five panels brought £2310 at Christie's in May 1900. It came from an old house in Holland, and comprised:—(1) *Netting a River* and packing fish, 18 ft. wide; a *Vintage*, 11 ft. wide; a *Vintage and Making Wine*, 10 ft. 8 in. wide; a *Woodman splitting Logs*, 6 ft. 5 in. wide; a *Blacksmith at his Forge*, 6 ft. 5 in. wide; all with accessory figures, animals, buildings, landscape and sky, and all 10 ft. 6 in. in height. There are other signed works. A tapestry in Brahan Castle, Ross-shire, representing a *Warrior*—probably *Mars Kneeling to Venus and Cupid*—is signed V. LEYNIERS, in a set of mythological subjects. He also wove bands and *Friezes of Arabesques*. Another panel signed by Urban, which was woven with the *Triumph of Coriolanus*, was sold at Christie's for £447 15*s*. in December 1924. It measured 13½ ft. square. A set of four tapestries with the same signature from

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[1] Alphonse Wauters, *Les Tapisseries bruxelloises*.

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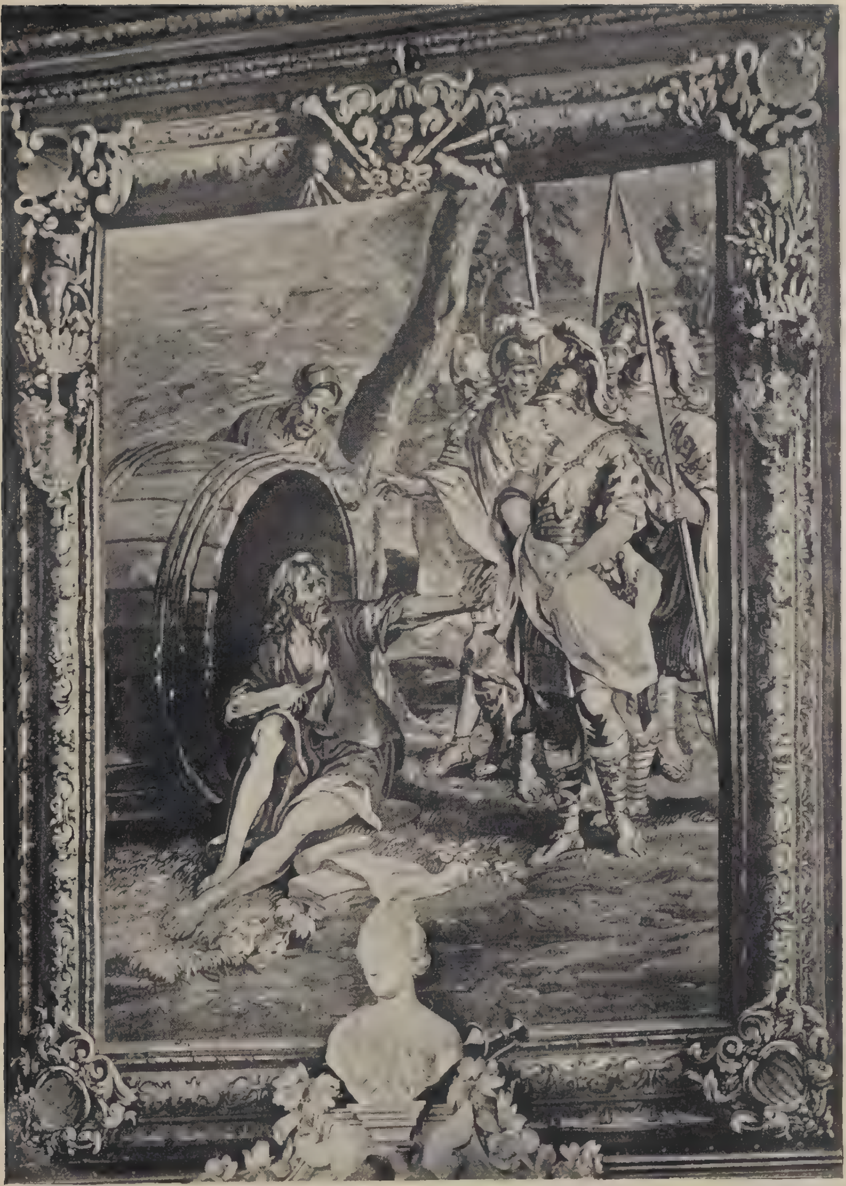
[1] Marthe Crick-Kuntziger, "Tapestries in the Palace of Liège," *Burlington Magazine*, April 1927, p. 177.

[2] M. G. Thermes, *Exposition de L'Art ancien au pays de Liège*. Album 2, pl. cvii–cix.



Alexander and Diogenes.

HAMPTON COURT PALACE.

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HYDERABAD

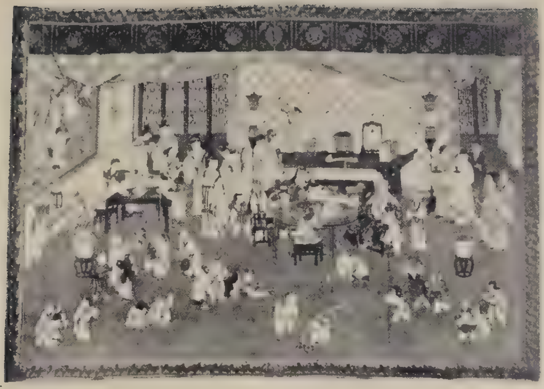
Chesterfield House, the property of Lady Burton, representing scenes from the *History of Alexander*, one being the Victory over Porus, reached £2520 at the same rooms in June 1920. At Frederick Muller's auction in Amsterdam, two tapestries, illustrative of *War* and *Peace*, were signed V. LEYNIERS. A landscape with a *Bear Hunt* in the foreground, in a border of foliage in red and buff, 10 ft. high by 16 ft. wide, signed V. LEYNIERS D.L., brought £504 at Christie's in June 1924. V. Leyniers D.L. also appeared on a tapestry showing the *Battle between Alexander and the Persians*, 9 ft. high by 24 ft. wide, which yielded £1207 10s. in the same rooms in April the same year.

In 1728, Daniel, the brother and partner of Urban Leyniers, died. To him succeeded Daniel Leyniers, Urban's son. Urban retired in 1745, and died two years later, leaving Daniel in sole possession. The latter had been, like his father and grandfather, a dyer. In 1748 he received an order from the municipal authorities for three sets of tapestries to decorate the walls of the Hôtel d'Orange. These consisted of the *Triumphs of the Gods* in seven pieces—the Triumphs of Vulcan and Venus, Mars, Neptune, Diana, Flora, Vulcan, and Apollo ; the *History of Moses*, being :—the Adoration of the Golden Calf, the Passage of the Red Sea, the Tabernacle, the Birth of Moses, and the Promised Land ; *Landscapes after Teniers* :—the Feast of the Peasants, the Fishmarket, the Fat Ox, the Peasant's Kitchen and the Pasture. M. Wauters gives the size of each tapestry. In the secret expenses of the Austrian Government (1744–1789) there is an entry for tapestries in 1757–1758 from Leyniers, who had furnished a tapestry, the *March of the Army*, for the *hôtel* of Charles of Lorraine.[1] In 1751 he furnished the Palace of Liège with two hangings representing *Telemachus and Antiope Hunting* and *Venus, Neptune and Calypso* respectively.[2] In the Vienna collection belonging to the State there are six tapestries woven with the *Months*, and a set of four representing *Military Life*, after designs by

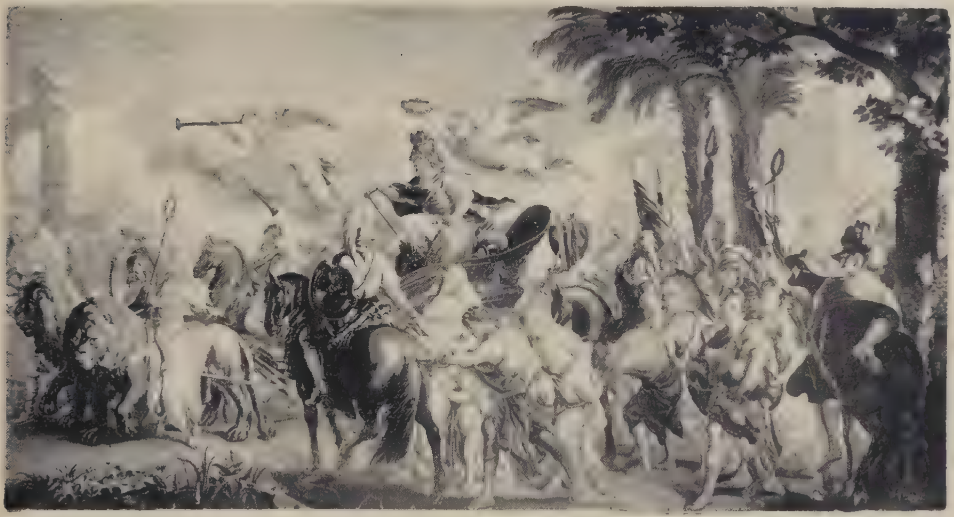
[1] M. F. Donnet, Annales de la Société archéologique de Bruxelles, vol. x., *Documents pour servir à l'histoire des ateliers de Tapisserie de Bruxelles, etc.*, pp. 349–51.

[2] Marthe Crick-Kuntziger, " Tapestries in the Palace of Liège," *Burlington Magazine*, April 1927, p. 177.

Hyacinth de la Pegna, which are signed by Leyniers. One of the latter, however, bears the initials D. V. R.—probably the chief weaver at one of the looms in the Leyniers's workshop. There is also a series of five *Landscapes with Foliage*, two bearing the name D. LEYNIERS and three P. V. D. BORGHT. The tapestries of Daniel Leyniers stood high in favour in England, and are still to be found in country houses. There is a *Triumph of Mars* in Bowhill House, Selkirk, the property of the Duke of Buccleuch ; at Stowe there were the *Triumphs of Bacchus, Mars, Ceres, Neptune and Diana* until the sale in 1922, when the last three went to Dr. Tonia von Reidermann, Verder Meggen, Switzerland. In Sutton Hall, Sussex, there hangs a set of *pastorals* without borders; another series decorated the Franco-British Exhibition, London, 1908 ; in the British Embassy, Paris, there are four of Leyniers's tapestries after Teniers. At a sale in New York, 1907, a tapestry 15 ft. 3 in. by 19 ft., representing an allegory of *Commerce*, signed D. LEYNIERS, brought £2100. At Christie's in 1910, seven tapestries woven with the *Acts of the Apostles*, the property of Mr. John Bianconi, with the arms of Maria Theresa, daughter of Philip VI. of Spain and Queen of Louis XIV., in the centre, and her monogram at the corners, the borders composed of formal foliage in red and buff, signed D. LEYNIERS, consisting of an oblong panel 11 ft. 3 in. high by 20 ft. wide, and others 11 ft. 3 in. high by 18 ft. wide ; 11 ft. high by 16 ft. 6 in. wide ; 11 ft. 3 in. high by 14 ft. 6 in. wide ; 10 ft. 10 in. high by 14 ft. wide ; 11 ft. 2 in. high by 12 ft. 3 in. wide ; and 11 ft. 3 in. high by 11 ft. 9 in. wide—said to have been presented by Maria Theresa to Count Firmont, in whose palace in Milan they remained until purchased by Bianconi's grandfather—were sold for £1785. At the same rooms in June 1912 a panel of the *Triumph of Ceres*, in narrow border of oak foliage, acanthus leaves, shells and scrolls woven in red and buff, signed D. L. and measuring 11 ft. 6 in. high by 13 ft. 9 in. wide, were sold for £1102 10s. In the winter of 1767–1768, says M. Wauters, Daniel Leyniers gave up business, and his eight weavers applied to the magistrates for relief. He left a son, François, or Daniel François, mentioned in



The Emperor's Birthday.



Triumph of Mars.

connection with a set of tapestries of the *History of Moses* in 1768.

The workshops of Jacques Van der Borght, who had eight looms, and that of Gaspard, his son, the master of five looms, were in activity in 1700. The other son of Jacques, François, has signed many tapestries. Two always associated with his name were of the subject of the *Sacrament*, given to decorate the church of St. Gudule on feast-days ; another was a set of *Subjects after Teniers*, woven between 1730 and 1738, which belonged to Egelen Van Peilswerth in Amsterdam. M. Wauters gives detailed descriptions of the scenes :—the Fishmarket, Sheep feeding, Hunters drinking and smoking, the Maypole, the Peasants' Dance and Haymaking. Two of the five tapestries woven with the *Story of Achilles*, after cartoons by Jan Van Orley, in the Palace of Liège, are signed F. V. D. B., and another P. V. D. B., for Pierre, son of Gaspard. The set was supplied about 1750.[1] Another set from the same cartoons, consisting of seven pieces, is in the royal collection of Sweden. One of these is signed F. V. D. B., and four pieces I. V. B. D., while the receipt is signed by Jean François and Pierre Van der Borght, in 1745. Of two other tapestries there by the same family, one woven with *Apollo* is signed F. V. D. BORGHT. There is another series of nine tapestries of the same design by the Van der Borghts in the Jacquemart-André Museum, Paris. In the Austrian State collection there are :—three *Hunting Scenes*—a Hunter winding his Horn, a Boar Hunt, a Youth wounded by a Bear, all signed F. V. D. BORGHT ; four tapestries of the *Continents*, Europe being signed F. V. D. BORGHT, the others P. V. D. BORGHT ; thirteen *Scenes from Peasant Life*, two signed F. V. D. BORGHT and three P. V. D. BORGHT, and nine pieces woven with the *Founding of Rome*, of which seven bear the name F. V. D. BORGHT. At Gosport House, East Lothian, Scotland, there are tapestries representing the *Odyssey* and signed by F. V. D. Borght, and the same signature occurs on six panels woven with the *History of Psyche* in Buchanan Castle, the property of the Duke of Montrose. In 1880, a tapestry representing *Neptune and Amphitrite* in a chariot drawn by sea-horses, cupids, and nymphs, and measuring 11 ft. 4 in. by 15 ft., signed F. V. D. BORGHT, was sold for £88 at Christie's. In the same rooms in June 1913, ten panels representing the *Wars of Troy,* in narrow borders of twisted foliage, having at the top of each panel the arms of Maria Theresa, Empress of Austria, signed F. V. D. BORGHT and I. V. D. BORGHT and showing :—(1) Ajax Telemon hurling the stone at Hector, 10 ft. high by 20 ft. 4 in. wide ; (2) Paris accepting the challenge of Menelaus, 10 ft. 2 in. by 15 ft. 5 in. ; (3) Iris conveying the message to Neptune, 10 ft. 1 in. by 15 ft. 5 in. ; (4) Thetis praying to Vulcan for armour for Achilles, 10 ft. 7 in. by 8 ft. ; (5) Venus carrying off Paris, 10 ft. 5 in. by 8 ft. 7 in. ; (6) Helen with her maids, 10 ft. 8 in. by 4 ft. 6 in.; (7) Priam and Hecuba sacrificing to Venus, 10 ft. 3 in. by 4 ft. 2 in. ; (8) the Maids of Helen, 10 ft. 1 in. by 2 ft. 7 in. ; (9) the Departure of Hector for the War, 10 ft. 1 in. by 2 ft. 2 in. ; (10) a Tree and foliage, 10 ft. by 2 ft. 2 in., reached the price of £6405. Again, in January 1919, a tapestry woven with *Apollo and the Muses,* signed F. V. D. BORGHT, was sold for £924. François Van der Borght disappears from the records after 1761. His brother Gaspard, who controlled five looms in 1700, is mentioned in connection with three chambers of tapestry he was to weave in conjunction with Jerome le Clerc about 1700. The first was to represent scenes from the *Metamorphoses of Ovid* in landscapes by Luke Achtschellincx (1626–1699) ; the second, *Peasant Scenes* ; while the third choice lay between the *Faithful Shepherd* and *Jerusalem Delivered.* M. Wauters furnishes very interesting details of these. Gaspard, or Jasper, died about 1742, and we notice that the receipt for tapestries supplied to the Swedish Crown in 1745 is signed by his sons Jean François and Pierre. Some of these are signed I. V. D. BORGHT, and the initials are used in association with sets of hangings by François Van der Borght. The signature occurs on a tapestry representing a *Fishmarket,* with men buying and selling fish, and in the distance a quay, a tower, tree and sea, in a border woven in imitation of carved and gilded wood, and measuring 11 ft. 4 in. high by 9 ft. wide, which is in the Bowes Museum, Barnard Castle, Durham. Pierre Van der Borght received privileges in 1742. Among his works is a *Fête Champêtre* in the Palace of Turin, and some sets of tapestries illustrating *Army Life* and peasant subjects, according to M. Wauters, figured in the inventory of his goods. In dealing with tapestries by François Van der Borght there are references to the works of Pierre, especially those in the Austrian State collection. Pierre, however, was associated with Daniel Leyniers in the production of five tapestries representing *Landscape*, three being by Pierre and two by Leyniers, in the same collection. In it also is a series of twelve *Scenes of Peasant Life*, of which Pierre has signed one, Daniel Leyniers another, while four show the name IAC. V. D. BORGHT. Another set of *Landscapes* there consists of six pieces, two being signed by Pierre, one by F. Van O(ffuys). At Christie's on June 17, 1914, a pair of tapestries, the property of Sir Luke Fildes, P.R.A., one woven with *Dutch Figures outside an Inn*, having in the foreground peasants crossing a stream, and an extensive landscape with buildings in the distance, in a narrow border of scrollwork in buff and red, 9 ft. 6 in. high by 23 ft. 6 in. wide, signed F. V. . . . (D. BORGHT), the other representing a scene in the gardens of a *château*, with a cavalier and lady, and *Peasants merrymaking* on the banks of a lake, in similar border, measuring 9 ft. 6 in. high by 20 ft. wide, signed P. V. D. BORGHT, brought £1155. Pierre Van der Borght died in 1763. His brother, Jean François, lived till 1772, and left a son, Jacques Van der Borght, who carried on the family tradition. The *Scenes from Peasant Life* in the Vienna collection, and two tapestries in the church of St. Gudule, Brussels, woven in 1785 and bearing the signature IAC. V. D. BORGHT, are the best known of his works. By 1781 his three high looms were the last representatives of the great industry of Brussels. With his death, in 1794, it was extinct.

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[1] Marthe Crick-Kuntziger, " Tapestries in the Palace of Liège," *Burlington Magazine*, April 1927, p. 178.

The history of tapestry-weaving in Oudenarde is similar to that of Brussels. The workshops were but few in 1700, when the master weavers blamed the increased price of wool for the failure of the industry. It was certainly not due to deterioration in materials or in technique, for both were excellent. The subjects and compositions of landscapes did not alter much, but the borders, in conformity with the prevailing fashion, were woven imitations of picture-frames of carved and gilded wood. Towards the middle of the century there were but four workshops, and, in 1787, Jean Baptiste Brandt, the last tapestry-weaver, was compelled to close his doors.[1] The following is a list of weavers in Oudenarde in the eighteenth century :—

1691–1700. Jean Brandt.
1693–1741. Ferdinand Brandt.
1693–1705. Jean de Vos.
1693–1727. Georges François Van Reghelbrugghe.
1699–1729. Jean Van Verren.
1700. J. F. de Vriese.
1700–8. Jean Van der Kerchove.
1705–58. Albert Goeman.
1707. Jean Laethen.
1707–8. Daniel de Vos.
1708–22. Pierre Van Verren.
1709. Jacques Brandt.
1719–25. David Brandt.
1719–23. François Guillaume Van Verren.
1719–45. Jean François Neeryncx.
1725. Pierre Brandt.
1731–48. Antoine Van Coppenholle.
1737–58. Jacques Blommaert.
1749–51. Abigail Van Coppenholle.
1745–87. Jean Baptiste Brandt.[2]

In the second half of the seventeenth century some weavers of Oudenarde set up looms at Ghent with apparent success, and tapestries were exported from Ghent in the eighteenth century. *Verdures* were also made at Bruges. At Douai two weavers—Lievin Schietecale in 1726, and Tobie Coucks—are recorded ; the latter employed the high loom and wove decorative tapestries for the town hall. Nicholas Billet, a high-loom weaver, made tapestries from cartoons by Dubois at Valenciennes in 1739.

An attempt was made to re-establish the industry at

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[1] Annales de l'Académie d'Archéologie de Belgique, vol. xiii.—M. Ed. Van Cauwenberghe, *Recherches sur les anciennes Tapisseries à Audenarde*, p. 472.

[2] Alexandre Pinchart, *Histoire générale de la Tapisserie; Tapisseries flamandes.*

Arras in 1740. J. Bernard Plantez, a weaver from Lille, set up looms in the town, and in the museum there are *two verdures with animals* signed by him. In Flanders, as in France, the tapestries of the eighteenth century are characterised by the borders woven in imitation of gilt frames, while, in the early nineteenth century, borders were often dispensed with and the imitation of pictures was complete. In Belgium in the nineteenth century there have been various laudable endeavours to re-establish the ancient craft. The most interesting was that of the Count des Cantons de Montblanc, who spared no expense in setting up a low-loom manufactory in the town of Ingelmunster. The brothers Braquenié became associated with him in 1856, and tapestries for the palace of Franc-à-Bruges were woven. Another subject was local—the *Siege of the Château of Ingelmunster.* The founder died in 1861, and the work was continued by his family. A royal Belgian manufactory of tapestry was established in the Rue Strassart, Malines, by the Braqueniés, and M. Dautzenberg, who had left Ingelmunster, and a series of panels representing the *Trades of the Low Countries*, after cartoons by M. Geets, was ordered by the municipal authorities of Brussels for the decoration of the Hôtel de Ville. In 1911 the manufactory employed about thirty workmen, who used the low-loom method. About the same time there was a high-loom establishment in the Institute, Héverlé.

GERMANY

The manufactory at Munich was begun about 1718, but the works produced, although of ambitious subject, are unsatisfactory in execution. *The History of the House of Bavaria* is exhibited in the National Museum, and the set bears dates ranging from 1732–1746. The subjects are given in Latin, e.g. " Albertus III. Bavariae dux a Bohemis oblatum sibi infraudem regis impuberis regnum magna animi moderatione repudiat 1440," and " F. a Munich 1732." There are also triumphs of *Bacchus* and of *Flora*, with a *Banquet of the*

Gods. This was one of the last works of the Munich manufactory, as it closed shortly after the date on the tapestry, 1802. M. Guiffrey cites two of the workmen as being French —Santigny and Chedville.

The Berlin workshops of P. Mercier were, upon his resignation, placed in charge of his brother-in-law, Pierre Barrabon, who was succeeded by his son Jean. There is a set of tapestries at Chevening, Kent, the property of Earl Stanhope, which were presented in 1708 to General James, afterwards first Earl Stanhope, by Frederick I., King of Prussia, formerly Elector of Brandenburg. They are woven after the cartoons of the series of tapestries made at Beauvais, and known as the *Chinese Grotesques.* One of these copies, made at Berlin, bears the signature J. BARRABAND.[1]

The finest tapestries, however, were produced there under the directorship of Charles Vigne who was living in 1769. To Vigne are attributed the high-loom tapestries of *flowers,* in the palace of Sans-Souci; they were made about 1770. Vigne may have had looms in Dresden. There are in the palace of Courland two tapestries, the *Parting of Prince Frederic-Augustus with his father,* the King of Saxony, and the *Reception of Prince Frederic-Augustus by Louis XIV.* at Versailles, signed P. MERCIER, Dresden, with the dates 1716 and 1719. In the Royal School of Art Needlework, November 1906, there was exhibited a tapestry in the style of Teniers representing *Peasants dancing and haymaking,* in a landscape with buildings on the right, in a border of scrolls having a crowned coat-of-arms at the top and initials within flowers in the sides. It measured 13 ft. 5 in. high by 18 ft. wide, and and was signed P. MERCIER A DRESDEN. Heidelberg is said to have possessed a workshop in the eighteenth century.[2] In the last quarter of the nineteenth century, attempts were made, with some degree of success, to establish tapestry looms, and a very promising effort was being made in Vienna in connection with the State collection of tapestries.

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[1] H. Avray Tipping, " Chevening, Kent," *Country Life*, April 24, 1920, pp. 554–6.

[2] Eugène Müntz, *Histoire générale de la Tapisserie; Tapisseries allemandes,* pp. 17–18.

SPAIN

In 1720, King Philip V. of Spain induced Jacques Van der Goten of Antwerp with his four sons to set up a manufactory in the Casa del Abreviador, near the gate of St. Barbara, in Madrid. He set up low looms there, his first work being the *Poultry-seller*, which he signed H. IACOBUS VAN DER GOTEN FECIT MALTRITI 1721, and is now in the Spanish royal tapestry manufactory,[1] followed by *Peasant Scenes* and *Hawking*, and on his death four years later the enterprise was continued by his sons François, Jacques, Cornelius and Adrian. Antoine Lenger, a Frenchman, bringing with him some high looms, joined the community in 1729, but he did not live long. Jacques Van der Goten took his place, and about this time they reproduced the *Virgin with the Pearl* (Raphael) in high-loom weaving. In the year following, the high looms were transferred to Seville and placed under the management of Andrea Procaccini, from San Michele in Rome. Jacques Van der Goten was director of the looms, and a *History of Telemachus*, after paintings by Michael Angelo Houasse, and a copy of the sixteenth-century tapestries representing the *Conquest of Tunis by Charles V.*, were begun. The establishment was short-lived, and in 1733 the staff and materials returned to St. Barbara, but in a short time they removed to the old workshop of Gutteriez, in the street of St. Isabel. In 1756 the two workshops were again united at St. Barbara. François Van der Goten had woven there previously a *History of Don Quixote* from designs by Procaccini, a copy of the *History of Cyrus*, the *Conquest of Tunis*, and the *History of Telemachus*, and under the united ateliers subjects from the pictures of Teniers, such as the *Drinkers*, the *Smokers*, the *Vintage* and the *Harvest*, were woven, in addition to subjects of *Military Life* by Wouwerman and pictures by Italian artists. The third quarter of the century was memorable for the great development of national art in tapestry-weaving. It began with Francisco Bayeu.

From him the weavers received the cartoons of Spanish everyday subjects like the *Repast at the Inn*, the *Vendor of Barley-water*, the *Picnic in the Fields*, the *Canal of the Manzanares*, and *Card-playing*. Amongst other subjects by José del Castillo, the *Garden of the Retiro* was perhaps the best. And then there came Goya, with no less than forty-five compositions for weaving; the *Fair at Madrid*, the *Water-drinkers*, the *Ball*, the *Women at the Fountain*, the *Children climbing a Tree*, the *Child riding a Sheep*—these are a few.

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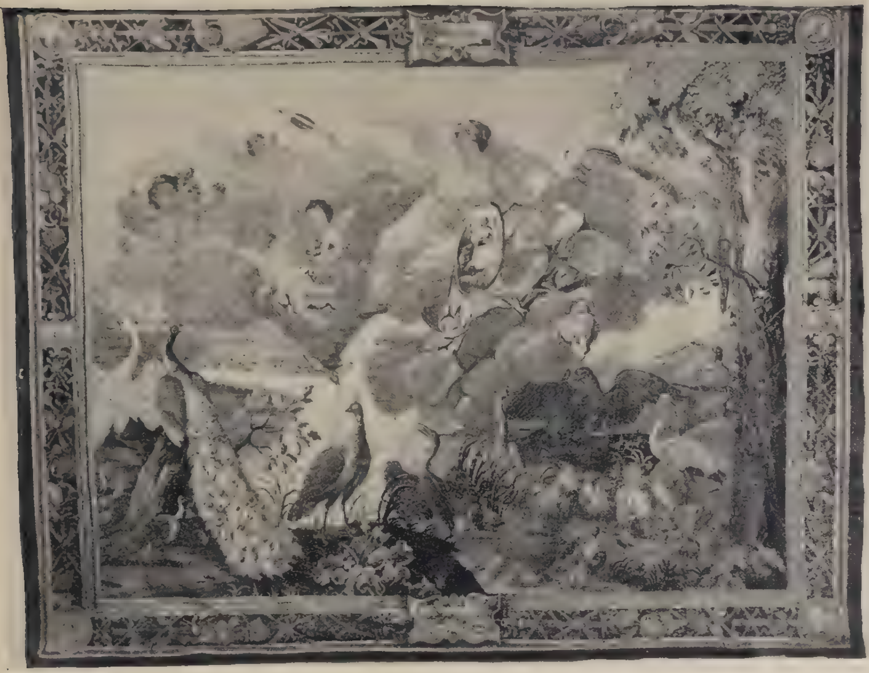
[1] Paul Lafond, *La Revue d'art ancien et moderne*, Aug. 10, 1912, p. 115.

The last of the sons of the founder died in 1786 in the person of Cornelius Van der Goten; and his nephew, Lievin Stuyck, a weaver of Antwerp, succeeded him. There were plenty of cartoons to occupy the weavers, but in the last year of the century a new element made its appearance. Lievin Stuyck petitioned the Crown for permission for his nephew, Juan Bautista Stuyck, to weave carpets after the Persian method, and his request was granted, but the tapestry-weaving was still carried on till 1808, when the entry of the French into Madrid, and the destruction of the works by being turned into barracks, ruined the industry. When the establishment was re-opened in 1819, it was devoted to the weaving of pile carpets, and tapestry was a secondary consideration, and so it is to this day. A new site was found for it in 1889 at No. 2 Calle Fuenterrabia, to the east of the old basilica of Atocha. The descendant of Van der Goten, the sixth or seventh in unbroken succession, Señor Stuyck, is in control of the manufactory.

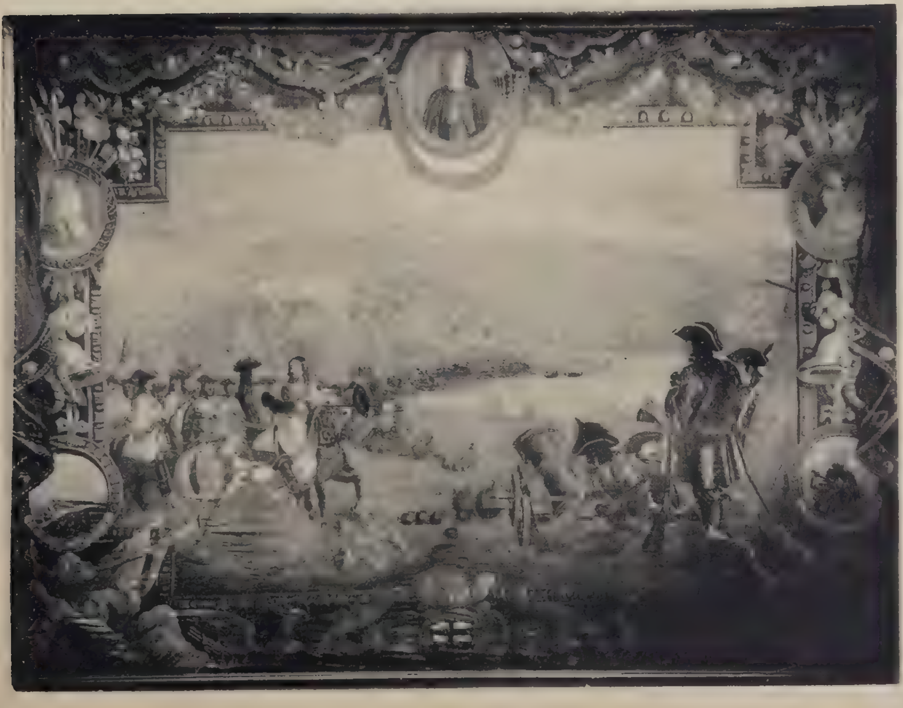
RUSSIA

Peter the Great of Russia founded a manufactory of tapestries in St. Petersburg in 1716, by procuring workmen from the Gobelins and from Flanders. They were under the directorship of Le Blond, an architect, and settled at Ekaterinhoff, in the suburbs of St. Petersburg, and began weaving a copy of the *New Indies* by Desportes, using for models a set made at the Gobelins and presented to Peter the Great when in Paris. Most of the French weavers returned to Paris about 1720, leaving their Russian apprentices to continue the work. A few more weavers and dyers came from France about 1760,



The Elements—Air.

MESSRS. CHRISTIE.



The Battle of the Boyne.

BANK OF IRELAND, DUBLIN.

including J. Rondet and C. Argaud, and in 1764 no less than 150 people were employed in the manufactory. They copied pictures in the Hermitage collection, wove portraits and decorative panels such as the fire-screen in the Stieglitz Museum, Petersburg, and others in the palaces. There was in the Garland collection, dispersed in the American Galleries, New York, in March 1909, a woven *Portrait of a Lady*, richly dressed, holding a fan in her right hand and a carnation in her left, and measuring 3 ft. 6 in. high by 2 ft. 10 in. wide, in which was woven FAIT PAR RONDET MT A PETERSBOURG. The date was about 1770. A similar portrait of *Princess Dashkoff* belonged to Sir C. Hercules Read of the British Museum,[1] and reached £580 at Sotheby's in Nov., 1928. Other works were the *School of Athens* and *Heliodorus driven from the Temple*, after Raphael, and *Views of Pavlovsk*. The manufactory was closed about 1858. There are a number of tapestries in the Museum of Imperial Carriages at St. Petersburg, of local origin. The subjects are *Vases of Flowers, Aurora* (Guido), the *Alliance of Love, Night, Apollo in his Chariot* (Guido), the *Triumph of Bacchus*, the *Triumph of Love* (Guido), *America* and *Asia*.

In Warsaw are two ecclesiastical vestments of tapestry-weaving, bearing the inscription "Made at Varsovie in 1745, F. Sidire."

NORWAY AND SWEDEN

Among the Scandinavian people, tapestry-weaving had been a home craft from time immemorial, and in the eighteenth century it was still carried on in Norway in districts like Gudbrandsdalen, and possibly lasted into the nineteenth. Archaic effects were common to the weavings of Norway and Sweden. A great revival of the craft took place in Sweden about 1880, and traditional peasant weavers in Scania were induced to teach the copying of old examples. This preserved the technique, and thus the embers of the old fire kindled the new. A feature of the modern Swedish tapestry is its seriousness combined with its remarkable colours.

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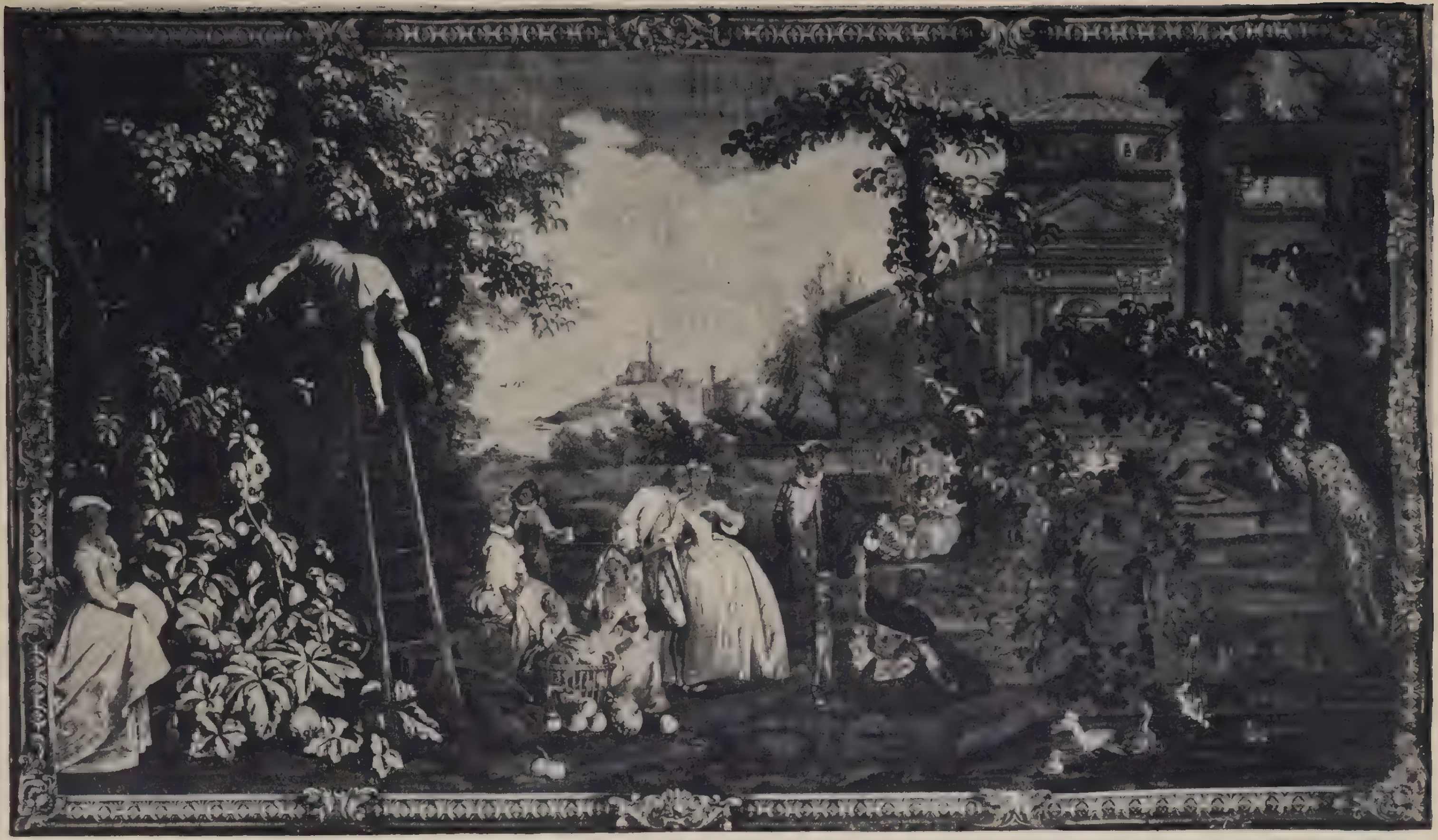
[1] A. A. Polovtsoff and V. E. Chambers, "A Tapestry Portrait of Princess Dashkoff," *Burlington Magazine*, June 1919, pp. 110–16; and "Some Notes on the St. Petersburg Works," by the same, in the same, Sept. 1919, pp. 243–6.

THE EAST AND CHINA

In Asia Minor and the East generally, the weaving of tapestry carpets and rugs, known as *khelims*, was practised from the sixteenth century till the present day. The art was well understood in China, and in the eighteenth century it did not fear comparison with the best tapestries that Beauvais could produce. In 1763 a set of the *Chinese Hangings* designed by Boucher and woven at Beauvais was sent as a present to the Emperor at Kien-Lung, and was greatly prized by him. A tapestry of Chinese workmanship was found in China by Mr. Larkin about 1913 and exhibited in London in 1914, and great interest was excited by suggestions that it had been ordered by the Emperor as a return present to Louis XV. It shows a personage of high rank seated at a table with his Court in a room, with a great number of children scattered over the floor like daisies in the grass. Some have toys, some have flowers, others have precious objects, apparently intended as presents for the Emperor—the chief personage is Kien-Lung. A remarkable fact is that the border is a copy of a French tapestry border of the period, namely—simulating a picture-frame of wood carved and gilded, similar to those of the tapestries sent to the Chinese Emperor. The hanging is of fine texture ; its dimensions were 8 ft. 6 in. high by 12 ft. 3 in. wide, and the title bestowed on it was the *Emperor's Birthday*. It was purchased for America. (Illustration facing page 478.)

ENGLAND, SCOTLAND, IRELAND, AND AMERICA

There were many manufactories of tapestry in England in the eighteenth century. That of Mortlake was of little account, as the report of 1702 clearly states that " there had been but little work of late years," and recommends the discontinuance of the manufacture, which was brought about in 1703. The most important of these was the atelier of the chief arras-worker in the Great Wardrobe, John Vanderbank, in Great Queen Street, London. In addition to many *Chinoiseries*, *Grotesques*, and a few series of *Venus and Cupid*,



The Fruit-gatherers.

HAM HOUSE.

he wove several sets of the *Elements* after the Gobelins designs of Charles le Brun. Examples are at Boughton House, where they bear the arms of Ralph, Earl of Montagu, and therefore were made after 1689; at Burghley House, where the arms are those of John, fifth Earl of Exeter; and there are others at Osterley Park and Duncombe. Another series ordered by Sir William Heathcote for his house, Hursley Lodge, and paid for from 1723 to 1725, was sold at Christie's in February 1921, and realised £1890. It originally cost £82. Vanderbank was repairing the "Tenières" tapestries belonging to Kensington Palace, and made a new piece in 1706[1]; another of 50 ells, with a piece of 8½ ells, costing respectively £175 and £29 15*s.*, in 1720[2] and 1722.[3] The subjects are referred to as the *Dutch Boors.* About 1707 he received £354 10*s.* for three pieces called the *Story of Moses,* "being additions and suitable to the hangings in the Prince's Bedchamber (called the *Children of Israel*)" at Kensington Palace.[4] Two pieces of tapestry were sold by him in 1710 for the apartment of the Master of the Great Wardrobe for £155.[5] John Vanderbank does not appear in the accounts after 1727, when Moses Vanderbank and John Ellis succeed him.[6] In 1731 the latter alone appears,[7] but Richard Chillingworth took his place in 1742[8] and held it until 1744,[9] when the name John Ellis reappears in the register. John Vanbushell was cleaning the tapestries about 1760.[10] From the time of Chillingworth the offices of the arras-workers had been removed to Poland Street, Soho, and there, in succession to Vanbushell, Paul Saunders took over the position of chief arras-worker, or, as he is styled, "tapestry maker."[11] He was a very capable tapicer, but his duties mostly lay in cleaning, repairing and renovating the colours of tapestries by stains, etc. In 1761, however, he charged £265 6*s.* 5*d.*

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[1] *The Lord Chamberlain's Books,* 2/444, No. of a/c 55.

[2] Ibid. 2/448, No. of a/c 68.

[3] Ibid. 2/449, No. of a/c 59.

[4] Ibid. 2/444, No. of a/c 55.

[5] Ibid. 2/445, No. of a/c 79.

[6] Ibid. 2/449, No. of a/c 61.

[7] Ibid. 2/450, No. of a/c 92.

[8] Ibid. 2/452, No. of a/c 87.

[9] Ibid. 2/452, No. of a/c 88.

[10] Ibid. 2/454, No. of a/c 88.

[11] Ibid. 2/452, No. of a/c 87, and 2/455, No. of a/c 89.

for 48 ells of fine tapestry, being the *King's arms* proper, with borders, etc., in a black cloth covering, to the Bench of the Court of Chancery, Westminster Hall, a fall to the same, and nine cushions, lining, web, nails, fixing, with paintings, as per bill paid at the Heralds' Office.[1] He died after 1771. Tapestries woven for private clients are his chief claim to high distinction. These are landscapes of softly defined trees, classical buildings, ruins and watercourses enlivened with small figures. These are of Oriental type in most cases. The finest is the *Pilgrimage to Mecca.* The set at Petworth is inscribed P. SAUNDERS LONDINI F. ZUCCHA (RELLI) PXT.; another at Alnwick Castle in very fine condition, and our illustration is from photographs specially taken for, and presented by, the late Duchess of Northumberland, but the signed portion does not appear; yet another set is at Holkham; and there is one at Hampstead, the property of Mr. Embericos. Last of all, and of primary historical importance, are the panels belonging to the Montgomery family of Belfast, descendants of Paul Saunders, who also possess a large ornamental tapestry woven with three *Vases of Flowers,* the middle one being supported by children, and two chair-seat coverings illustrating *Aesop's Fables.* Saunders, who was cabinetmaker, upholder and State undertaker (he laid out the remains of the Duke of Cumberland,[2] as well as tapicer, was in company with George Smith Bradshaw, at least in the *Pilgrimage to Mecca* at Holkham. It is in three panels, one of which is signed with the name of Paul Saunders and Soho, the tapestry being woven in 1757 and sold for £54 5*s.* There are two other panels representing *Wakefulness* and *Sleep,* both probably by Saunders, who also worked from the designs of Edward Penne, a landscape painter, one of whose works is in the Ashmolean Gallery, Oxford.[3] On the cover of a settee designed with a cartouche, framing a picture of two cocks fighting, and

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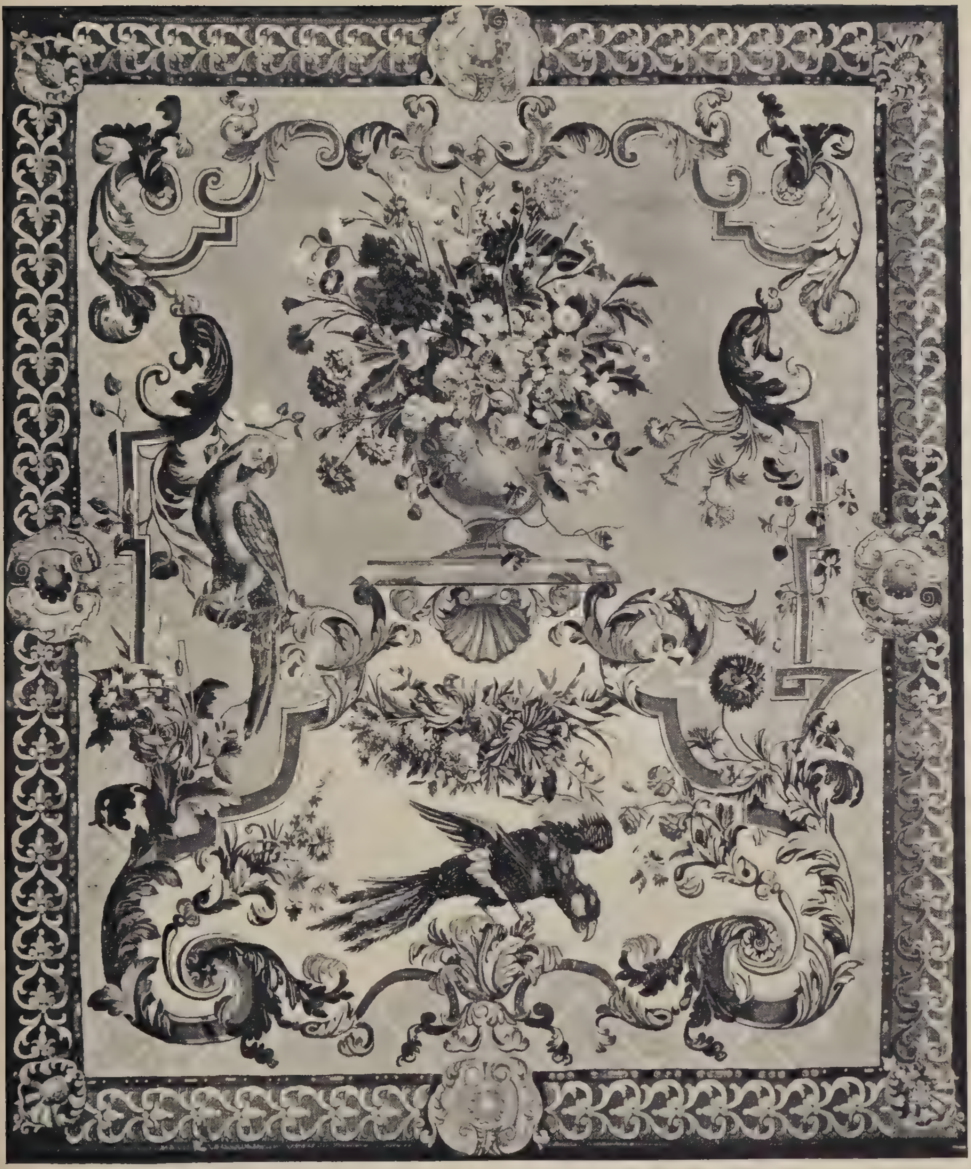
[1] *The Lord Chamberlain's Books,* 2/455, No. of a/c 99.

[2] Ibid. 2/455, No. of a/c 14.

[3] Christopher Hussey, "Petworth House, Sussex," *Country Life,* December 19, 1925, p. 972.



Ornamental Tapestry with Vase of Flowers.

Copyright of the King.

THE VICTORIA AND ALBERT MUSEUM.

pedestals supporting vases of flowers ; and having on the seat a representation of Venus and Cupid, at Belton, the seat of Earl Brownlow, appears the inscription STRANOYER BRADSHAW—an earlier Bradshaw. The same was woven in a hunting tapestry of *The Death,* in a narrow scroll-leaf border, which is illustrated in *Tapestry-Weaving in England,* page 151. Of this tapestry a duplicate with a companion panel, *The Meet,* attributed to cartoons by Wooton, in narrow borders, was sold at Christie's in June 1924, and realised £1407. They measured 7 ft. 2 in. high by 11 ft. 4 in. wide and 7 ft. 6 in. high by 15 ft. 6 in. wide respectively, and formed part of the Sneyd heirlooms. In the Cabal Room, Ham House, the property of the Earl of Dysart, are four tapestries by the later Bradshaw—" among the most beautiful tapestries ever produced, a masterpiece of English craft," wrote D. S. MacColl in the *Burlington Magazine,* June 1917. These represent the *Fountain,* founded on Watteau's " La Cascade " ; the *Dance,* with figures and groups from Watteau and Pater; the *Swing,* from Watteau and Pater; and the *Fruit-gatherers.* The *Dance* is signed BRADSHAW, and all are in borders of frame-pattern curling over. The colouring is very fine, and a neutral black is used as a colour. Others are at Holkham. Unsigned panels of the *Swing* and the *Fruit-gatherers,* in narrow borders, measuring 9 ft. 6 in. high by 9 ft. wide and 9 ft. 6 in. high by 19 ft. wide respectively, the property of an anonymous owner, were sold for £1155 and £756 respectively at Christie's in May 1924. Brettingham, in his *History of Norfolk* (1773), describing Holkham, states that two door pieces there by Vanderbank, representing *Venus, Vulcan, and Cupids,* were finished by the late Mr. Bradshaw.

A favourite design in English tapestries of the eighteenth century consisted of *Vases of Flowers* on a pedestal, with Bérainesque ornament and birds of bright plumage on a light background. A panel of this kind was given to the Victoria and Albert Museum by Messrs. Duveen. A series of them, but with different borders, made for Sir Gilbert Heathcote in 1721 and now at Grimsthorpe Castle, the property of Lord Ancaster, is signed I. MORRIS. The signature, with the date 1723, appeared on two pieces from Perrystone Court, which were the property of the late General Clive, and measured 8 ft. square and 8 ft. high by 15 ft. wide respectively. They contained the arms of Biggs of Devon and Heath of Middlesex, and, when put up at Christie's in July 1916, realised £4942. The Lambeth manufactory, that was so active in 1670, probably extended its operations into the eighteenth century.

Stephen Demay was firmly established in 1700, and was executing or altering large tapestries for noblemen such as the Earl of Nottingham. There are several tapestries manufactured or altered by him at Burley-on-the-Hill. These consist of the *Acts of the Apostles*, adapted to suit the tastes of the client : for example, the figure of Christ in the *Pasce oves Meas* constitutes an entire panel. There is also a set of *Hero and Leander*, designed by Clein, in four hangings. Demay had seen better times, as is evident from the correspondence relating to these tapestries. He states that his men were playing for want of work, and he had to turn men away. The wages of his workmen were 2*s.* a day. He is mentioned in the correspondence in connection with a set of tapestries of the *Months.*[1] His initials, S. D. M., and the shield of St. George, appeared on five panels—representing that subject in pastoral occupations, comprising March, April, May, June, July, August and September, separated by pillars and enclosed by a border decorated with festoons of flowers, and having the names of the months in English—that were shown at Christie's in March 1921. In the top border were the arms of Russell. The hangings measured 9 ft. 2 in. high by 17 ft. 3 in. wide ; 9 ft. 4 in. high by 8 ft. 6 in. wide ; 9 ft. 4 in. high by 8 ft. 4 in. wide ; 9 ft. high by 4 ft. 4 in. wide ; 9 ft. 3 in. high by 4 ft. 4 in. wide ; and were sold for £1050.

The origin of the Fulham manufactory of tapestries is well ascertained, as the founder tells it. He was Peter Parisot, a Frenchman who had become naturalised. He had at first an establishment in Paddington. Two workmen from the

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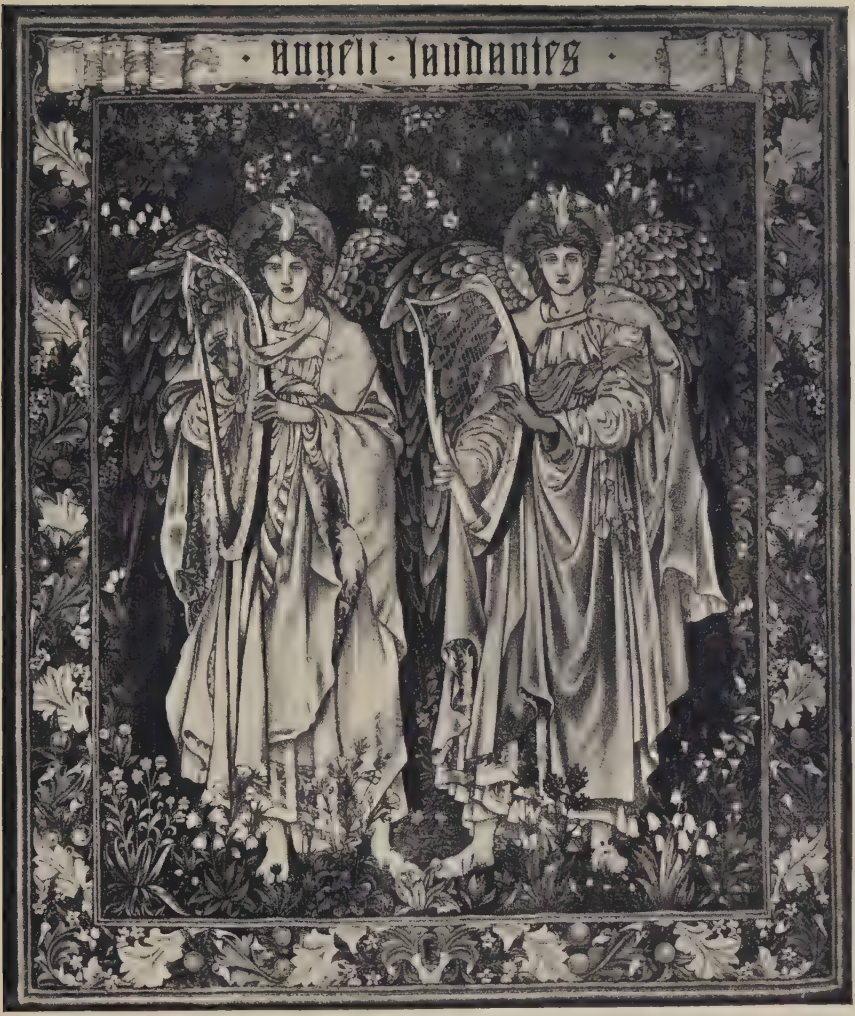
[1] Charlotte Finch, " Tapestries at Burley-on-the-Hill," *Rutland Magazine*, January, April, July and October, 1903.


Angeli · laudantes

"Angeli Laudantes."

THE VICTORIA AND ALBERT MUSEUM.

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carpet manufactory at Chaillot came to London in 1750, and began carpet-weaving in a room at Westminster, but soon got into debt. They applied to Parisot, who installed them in his place at Paddingtom, but afterwards removed to Fulham. He secured the patronage of the Duke of Cumberland, who came to see the carpet that was being made and was so pleased with it that on its completion he presented it to the Princess of Wales. The workmen, inflated by their success, asked such enormous wages that their services were dispensed with, after several attempts had been made, says Parisot, to induce them to moderate their demand. Other workmen of equal ability were procured from abroad. The manufactory of Parisot consisted of tapestry-weaving after the manner of the Gobelins and carpet-weaving in the style of Chaillot, besides dye works. Connected with the manufactory there was a school of practical art " for a great number of artists of both sexes, and for such young people as might be sent to learn the arts of drawing, weaving, dyeing, and other branches of the work."[1] Parisot states that he employed a hundred workmen, but the success of the manufactory was short-lived, although it was under the powerful patronage of the Duke of Cumberland, and countenanced by other members of the royal family. Doddington, Baron of Melcombe Regis, writes in his diary that he went to see the manufacture of tapestry from France, set up at Fulham by the Duke. The work both of the Gobelins and of Chaillot, called Savonnerie, was very fine, but very dear. Parisot published a pamphlet describing the manufactory in glowing terms; but the catalogue announcing the sale of all the stock, etc., in 1755, is sufficient comment.

This catalogue gives valuable information of the kind of tapestries woven in the Fulham manufactory : " A catalogue of the entire works of the Fulham Manufactory, consisting of beautiful tapestry hangings, large and small carpets, screens, backs and seats for chairs, etc. All finished in the highest perfection after the manner of the Royal Manufactories at

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[1] Peter Parisot, *An account of the new manufactory of Tapestry after the manner of that of the Gobelins, and of Carpets after the manner of that at Chaillot, etc.*

Chaillot and the Gobelins at Paris. Several of the pieces are made by English apprentices, instructed in the new establishment, brought into the kingdom under the patronage of His Royal Highness the Duke of Cumberland."

The sale took place on April 30, 1755, and the following is an abridgment of the list of articles :—

8 Seats for stools, manner of Chaillot.

A Pattern of a screen or chair, with a Flowerpot, manner of the Gobelins.

2 others similar with a Flowerpot with a blue border.

3 others with a Basket of Flowers, in a dark ground.

2 others with a Flowerpot in a Landskip.

2 others with a Flowerpot and Bird, yellow ground.

1 with an India Bird on a Tree in a Landskip and red border.

1 for a screen with a Basket of Flowers and 2 India Birds in a blue ground.

2 with a Flowerpot, blue border. 2 with a Squirrel and 2 with a Tit-mouse.

A Beautiful Landskip for the seat of a French Chair with 2 pieces for the arms. Manner of Chaillot.

A cover for the back of a chair or screen with the German Cock in a Tree in a Landskip, same manner.

A Pattern for a screen, with a Beautiful Basket of Flowers. Manner of Chaillot.

2 patterns with a Basket of Flowers in a dark ground, in the manner of the Gobelins.

2 others with a Parrot and a Squirrel in a Landskip. A Carpet, manner of Chaillot, 7½ × 5½ ft.

3 patterns for screens with a Flowerpot and a Parrot, manner of the Gobelins.

1 ditto with 3 Beautiful India Birds, another with Apollo and Daphne.

A large seat for a French chair with a Fountain in a Landskip.

A screen with the fable of the Wolf and the Lamb.

2 Carpets 5½ × 5 feet and 7½ × 5½ feet, in the manner of Chaillot.

A Pattern for a screen or chair with the fable of the Stork and the Fox, manner of the Gobelins.

Similar items of the Wolf and Stork, the Fox and the Grapes, the Monkey and the Cat, the Stag and the Lamb ; also of fowls, and fruit and flowers.

5 Seats for French chairs, in a Landskip. 6 seats for chairs with different Baskets of Flowers.

2 carpets of rich and beautiful Pattern, 6 feet × 3, in the manner of Chaillot.

A pattern for a screen or French chair with a Vase of Flowers in the manner of Chaillot.

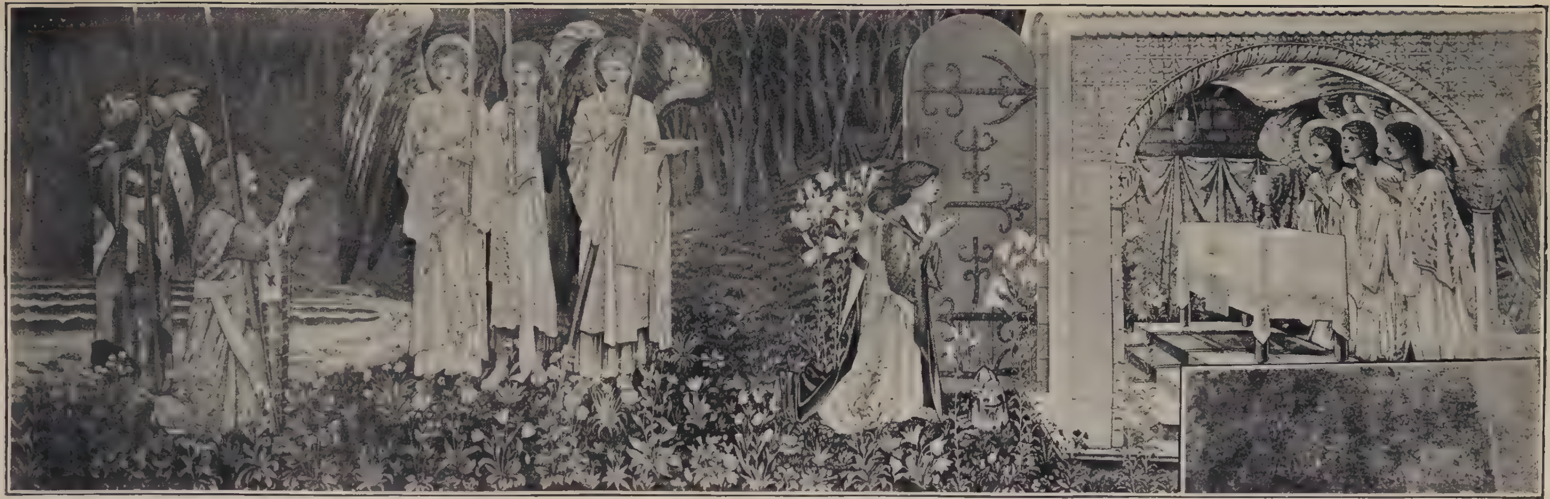
Others, with a Squirrel and Flowers, 3 Rabbits, in a Landskip, the fable of the Wolf and the Lamb in the style of the Gobelins. Similar ones of the Fox, the Ewe and the Lamb, the Fox, the Goat and the Well, and the Fox and the Stork.

A rich and beautiful carpet, 6 ft. by 4, in the manner of Chaillot.

A beautiful Rich Pattern for a screen, 2 Chinese Figures, Flowerpot and trees. Chaillot.

Another with a Beautiful Chinese Pheasant, a Parrot, and a King's Fisher in a Landskip.

A Rich and Beautiful Carpet, 9 ft. × 5½, in the manner of Chaillot.



The Vision of the Holy Grail.

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A Seat for a French chair, with Poppies in a yellow ground and 6 Backs for chairs. Gobelins.

A Pattern for a screen with a green Parrot in a Tree in a Landskip. Gobelins.

A large mahogany carved French chair, the back with a Parrot and Fruit, and the seat a Landskip of the Beautiful Gobelins work.

4 Patterns for a large French chair or screen with a Parrot eating fruit. Gobelins.

Another with a Beautiful Chinese Pheasant. A Rich and Beautiful Carpet, 10 × 7½ feet.

2 Patterns for a chair or screen with the fable of the Sheep, the Wolf and the Lamb ; another of a Rabbit in a Landskip ; another of a Jay in a Landskip.

A Picture of the King of France, most exquisitely done, in the manner of Chaillot in a frame and glass. A Rich and Beautiful Carpet, 11 ft. by 8½.

A superb State-chair, the back with a Parrot eating fruit, and the seat a Landskip. Chaillot.

11 large chair seats with curious Baskets of Flowers. Gobelins work.

A large and magnificent State-chair, the back with Beautiful Fowls and the seat a Landskip ; and Another, the back with a Peacock in a Landskip, and the seat with the fable of the Fox and the Goat in the Well.

A Rich and Beautiful carpet, 18 ft. × 13½. Another, 12 ft. × 10.

4 Patterns for a French chair or screen, with a Flowerpot and Bird in a yellow ground.

Lastly comes what is evidently a set of " Tenières " :—

A set of Rich and Beautiful Tapestry in the manner of the Gobelins, containing the 5 following pieces about 8 feet deep and the following widths :—

A Flemish Feast, 13 ft. 6 in. The Gypsies, 12 ft. 4 in. Winter, 10 ft. 8 in.

A Fish-market, 8 ft. 9 in., and Cattle in a Landskip, 14 ft. 9 in.

This sale finished the career of the Fulham manufactory. It is alleged that the works were carried on by a refugee named Passavant, who transferred the business to Exeter. It is difficult to substantiate the statement, for which Dr. Smiles is responsible in part or whole. In *The Huguenots*, p. 419, he states that Jean Ulric Passavant was a refugee from Strasburg, where he was born in 1678. " He purchased the manufactory of Gobelins tapestry for some time established in Fulham, and removed it to Exeter, where it long continued to flourish." Now, according to this, Passavant must have been 77 years of age when he purchased the Fulham works. The subject is excellently dealt with, so far as tapestries are concerned, in vol. xi. (1879), p. 308, of the *Journal* of the Devonshire Association, in a paper by Mr. Edward Parfitt. " So far as I am aware," writes he, " no mention is made in any history of the trades carried on in the city of Exeter of the manufacture of either tapestry or carpets. There was a merchant of cloth and apparently olive oil, of the name of Claude Passavant, resident in Exeter up till 1754, when he is described as *late* of Exeter. His son was also named Claude, but there is no record of any tapestry works belonging to him." He received, however, a grant for carpets from the Royal Society of Arts in 1758.

James Christopher le Blon, a painter, attempted to set up a tapestry manufactory in London about 1723. Houses were built and looms erected in the Mulberry Ground at Chelsea, but the project came to naught. He published an account of his principles of printing in imitation of painting and weaving tapestry in the same manner as brocades.[1]

In Ireland there is an instance of tapestries being woven in the early part of the eighteenth century. When the Irish Houses of Parliament were being rebuilt in 1728–1729, Robert Baillie, official upholsterer, was asked to furnish tapestries for the House of Lords, and he contracted to weave six pieces at £3 per ell, proposing as titles: the *Defence of Londonderry*, the *Battle of the Boyne* (illustration facing page 486), the *Landing of William III. at Carrickfergus*, his *Entry into Dublin*, the *Battle of Aughrim* and the *Sieges of Cork and Kinsale*. The figures of the principal persons were portraits, the artist being the Fleming, Van den Hagen, while famous "face workers" and weavers were imported from Flanders. The two subjects heading the list were all that were woven. They remained in the Irish House of Lords when it was taken over by the Bank of Ireland. There is an item in the Irish accounts, dated December 11, 1734, of the payment of £200 to Robert Baillie for two pieces of tapestry by the Duke of Dorset, Lord Lieutenant of Ireland.[2] A tapestry formerly in the Irish House of Commons, College Green, Dublin, is still in existence. It was hung behind the Speaker's chair, and became the property of the last Speaker of the old order, Lord Oriel, in 1801, and so came to rest in Antrim Castle until it passed into the Mulliner collection. It shows the *Royal*

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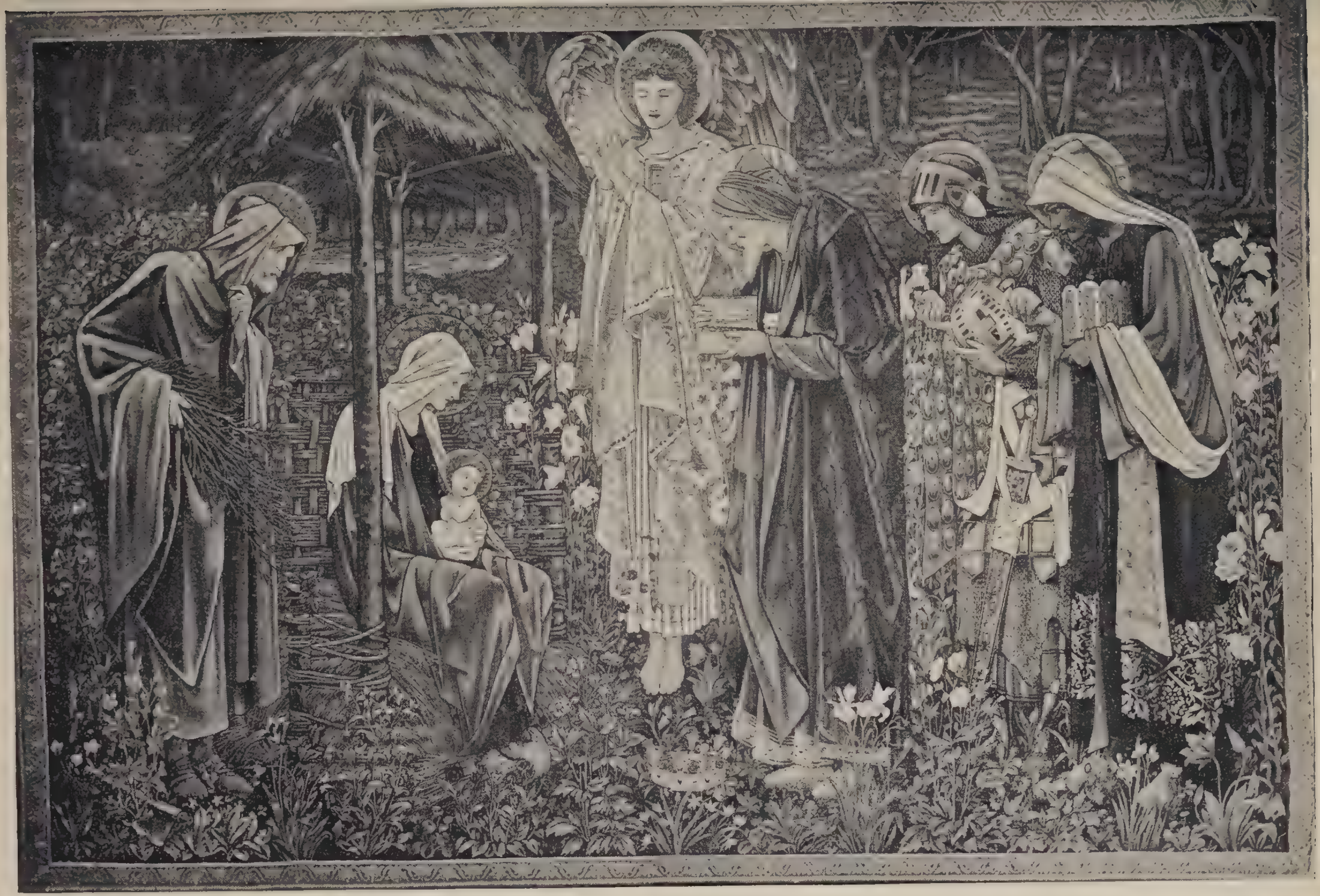
[1] Walpole, *Anecdotes of Painting.*

[2] *Treasury Books and Papers*, vol. 1731–4, p. 628.



The Star of Bethlehem.

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Arms and Cipher of George III. in a border of foliated scrolls, wreaths of flowers and sprays of roses and thistles. A border to fit round the baldequin above the chair is with it, and is woven with the *Royal Badges*—Fleur-de-lis, Rose and Thistle—with scrollwork on a brown background.

Baillie's workshop is stated to have been in what is now Parnell Street, Dublin, and his chief weaver was a Fleming named Jan Van Beaver. A tapestry, *Portrait of George II.*, belonging to Messrs. Atkinson, Dublin, is inscribed in weaving with "The Workmanship of John Vanbeaver Ye famous Tapistry Weaver," with the names of wardens and the date 1738. The industry in Ireland, in common with that in other countries, had fallen on bad times. The *Proceedings* of the Dublin Society record the memorial of Richard Pawlet, in 1768, wherein he states that he was bred to the business of the manufacture of tapestry, and had made several pieces much approved of by the society, and for which he had received premiums; that for want of sufficient stock to carry on the business he was at present confined to the making of small pieces, which deprived him of the opportunity of fully showing his skill in the art he professed.

In the second half of the nineteenth century two important tapestry manufactories were begun. The earlier was that of Old Windsor, where some French workmen from Aubusson set up looms under the directorship of M. Henri. The establishment became a company, and was controlled by a committee, its president being the late Prince Leopold, Duke of Albany. It produced a considerable number of tapestries, amongst others—The *Battle of Aylesford, the men of Kent marching in front of Harold's army*, the *Four Seasons*, a *Tournament on London Bridge, Queen Elizabeth opening the Royal Exchange*, the *City Champion receiving the Banner of the City on the steps of Old St. Paul's*, and *Queen Victoria visiting the Mansion House on the occasion of her Jubilee in* 1887. The four last-mentioned were ordered for the corporation of London. A set of the *Morte d'Arthur* was also produced, and is now in the possession of Lord Aldenham. In Windsor Castle are four panels of Old Windsor tapestry. Each panel measures 8 ft. 6 in. high by 5 ft. 2 in. wide. The borders are of conventional foliage with shell ornaments, the subjects being views of the royal residences—*Windsor Castle, Buckingham Palace, Balmoral Castle* and *Osborne House*. The manufactory at Old Windsor was short-lived. Its productions were marked by a style akin to that of the Gobelins, and Aymer Vallance, writing in 1897, sums up its history in a few words: "It did not manage to attract the public by means of the landscapes and other realistic representations which it produced, and a few years ago the establishment was definitely closed, the plant sold, and the workers disbanded."

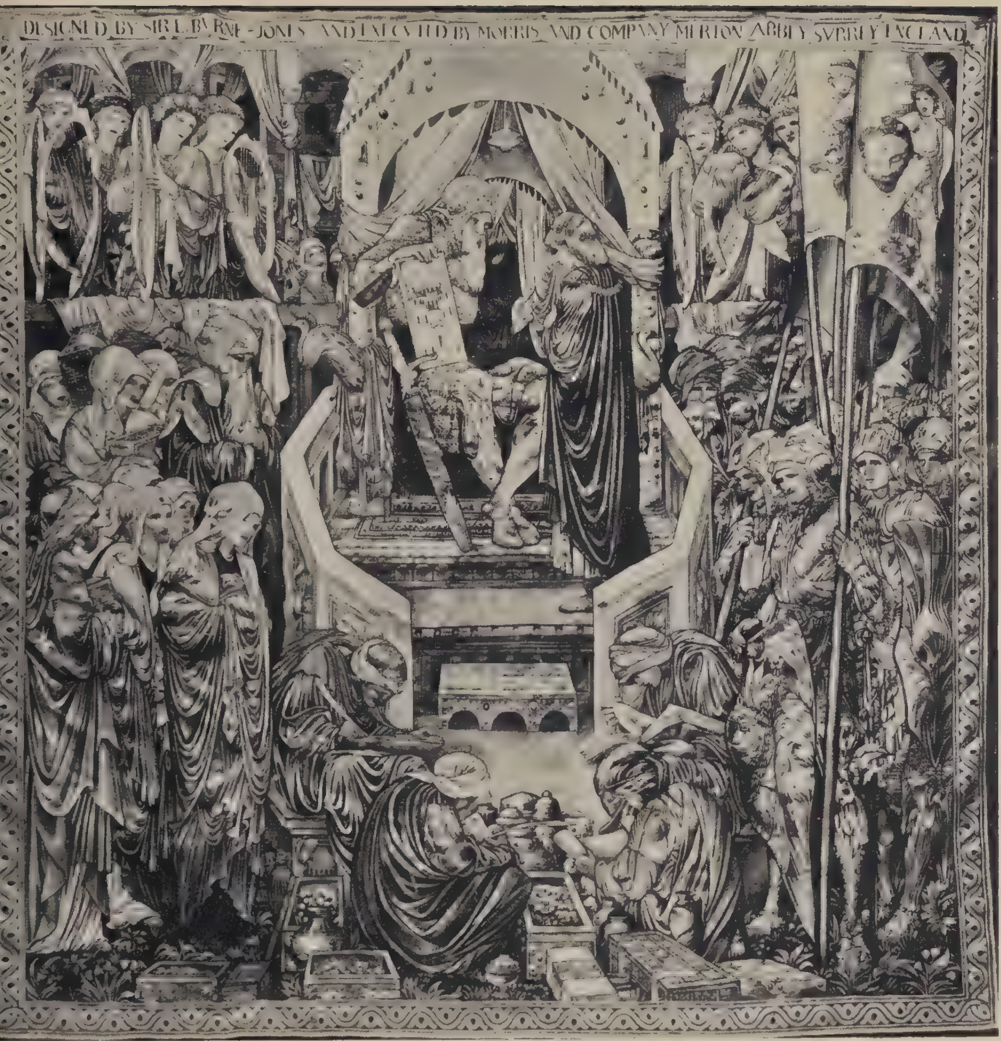
In 1881 the late William Morris began tapestry weaving at Merton Abbey. The history of that remarkable genius and his work is worthily written by Mr. Vallance in *The Art of William Morris*, and need not be recounted here. He constructed a high loom after old models, and acquired a perfect knowledge of the technique of the craft, as early as 1878, when he taught Mr. Dearle the art of weaving tapestries. The first work of importance executed in the Merton Abbey works was the *Goose Girl*, a panel designed by Mr. Walter Crane. Some verdure tapestries were shown in the Arts and Crafts Exhibition of 1888. They were entitled the *Woodpecker* and the *Forest*. In the latter the foliage and flowers were by Morris and Dearle; while the animals, a lion and a fox, were by Mr. Philip Webb.

Sir Edward Burne-Jones designed nearly all the figure-work in the Morris tapestries, while the flowers and foliage were the work of Morris and Dearle. The list of tapestries executed by "Morris & Co." is a fairly large one: some of the most important hangings are:—

The Star of Bethlehem, for Exeter College Chapel, finished in 1891. The panel has been repeated more than once.

The Seasons, now in the Victoria and Albert Museum, South Kensington. The figures in this panel are by Morris, the flowers, etc., by Dearle, while the minor ornamentation was left to the tapissiers.

Angeli laudantes, in the Victoria and Albert Museum.


DESIGNED BY SIR E. BURNE-JONES AND EXECUTED BY MORRIS AND COMPANY MERTON ABBEY SURREY ENGLAND

The Building of the Temple.

By permission of Messrs. Morris & Co.

The *Primavera* of Botticelli. Arts and Crafts Exhibition, 1896. Woven for Mr. Blunt.

The magnificent set woven for the decoration of Stanmore Hall. These represent the *Quest of the Holy Grail.* The designs are by Sir Edward Burne-Jones; and the set is, as a whole, without doubt the best that has been made since the first years of the sixteenth century. The incidents chosen are: the Failure of Sir Lancelot; the Arrival of Sir Galahad to take his place in the Siege Perilous; the Vision of the Holy Grail.

These are of medium texture—sixteen warps to one inch, but the texture of the Morris tapestries varies from ten warps to sixteen; in one instance some very fine work was executed on the scale of forty-two warps in the space of one inch.

No praise can be too high in describing the Merton Abbey tapestries executed under William Morris. One can only say that they fulfil the description of the art as it should be, in the words of Morris. "It may be looked upon," he says, "as a mosaic of pieces of colour made up of dyed threads, and is capable of producing wall ornament of any degree of elaboration within the proper limits of duly considered decorative work. As in all wall decoration, the first thing to be considered in the designing of tapestry is the force, purity and elegance of the silhouette of the objects represented, and nothing vague or indeterminate is admissible. Depth of tone, richness of colour, and exquisite gradation of tints are easily to be obtained in tapestry; and it also demands that crispness and abundance of beautiful detail which was the especial characteristic of fully developed Mediaeval Art." ("Arts and Crafts" essay on Textiles.) Within recent years the firm has carried out a series of four tapestries illustrative of the *Story of St. George,* from cartoons by Viscountess Chilston, and now hung in the Lower Chapel at Eton as a memorial to sons of the college who gave up their lives in the Great War.

After the dissolution of the Royal Windsor Tapestry Manufactory, one of the weavers, Mr. Brignolles, set up a workshop in Poland Street, Soho—the locality of the eighteenth century ateliers of Paul Saunders and others. Amongst his works was a *History of the Clan MacIntosh*, after designs by Mr. Sacheverell-Coke, for the MacIntosh of MacIntosh. Four tapestries, representing the tragedy of Bog-na-Gicht, Lady MacIntosh raising the Clan for Prince Charles Edward; the Combat on the North Inch, Perth; and the Treachery of the Cummings, are hung in Moy Hall, the property of the MacIntosh of MacIntosh.

In 1912, the Marquess of Bute established a tapestry workshop in Corstorphine, Edinburgh, of which the writer was organiser and director, with John Glassbrook and Gordon C. Berry as chief weavers. The looms and appliances were made locally after old models, and the first tapestry of Highland subject, the *Lord of the Hunt*, was begun early in the year. The outbreak of war affected the work, and by 1916 the entire staff of six weavers were at the front, leaving the tapestry half done. The work was closed down, and neither the writer nor the chief weavers (who perished at the front) were permitted to see their five years' work in a finished state. That was accomplished by the apprentices in 1924, and another panel was about to be put on the loom.[1]

A tapestry manufactory was established at Williamsbridge, New York City, in 1893, by the late William Baumgarten, with Mr. Foussadier, formerly of the Royal Windsor Tapestry Manufactory, as the first weaver, who was followed by other trained men from France. Beginning with the weaving of furniture panels, they soon advanced to decorative panels and figure subjects in the style of Boucher, and have executed commissions for a large proportion of the leading families of America. The low loom is used in the Baumgarten ateliers. A high-loom manufactory was established in East 33rd Street, in the heart of the city of New York, by Albert Herter in 1908, whose ideals are of the Gothic and Early Renaissance periods. Among the subjects carried out is a *History of New York*.

[1] *The Scotsman*, October 14, 1924.

[2] George Leland Hunter, *Tapestries, their Origin, History, and Renaissance*, 1910, pp. 206–16.

CHAPTER XVIII

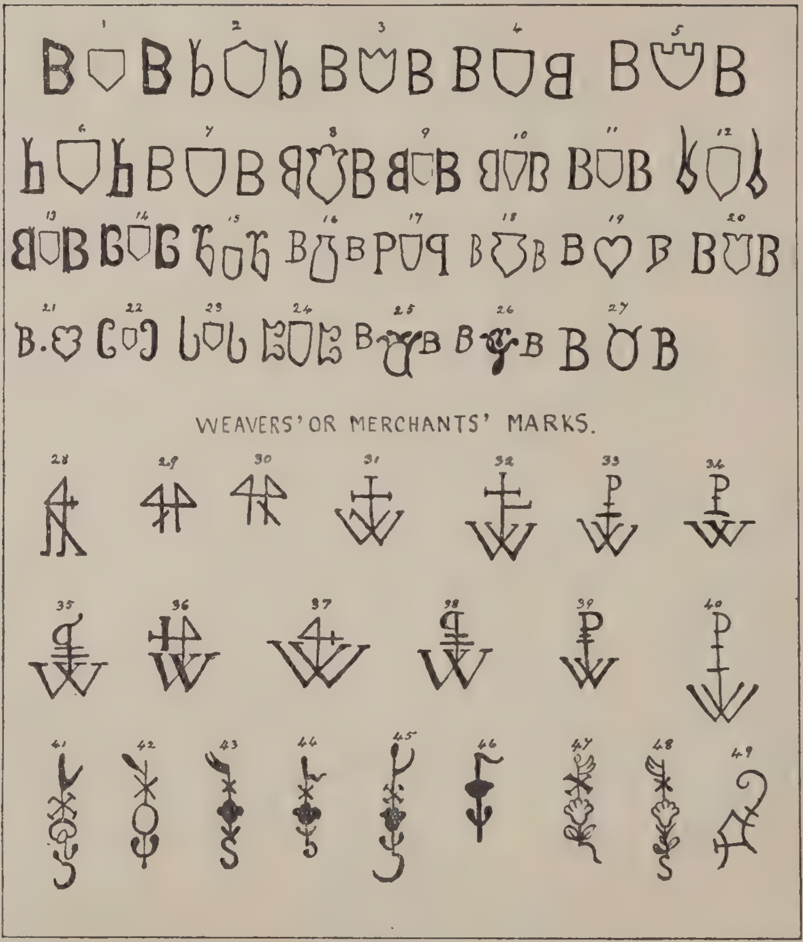
TAPESTRY MARKS

THERE is a slight difference in the tension of warp and weft between tapestries woven on the high loom and those woven on the low loom. This is apparent where a change of colour occurs, but after a considerable time the tension is relaxed, and the distinction is lost. The weavers of the eighteenth century put a single red thread, the thickness of a line in the selvedge, along the top and bottom of a tapestry woven on the low loom, to distinguish it from one woven on the high loom. (*Dictionnaire des Sciences*, vol. ix., Text., p. 597.)

By a regulation of the corporation of tapissiers in Brussels in 1528, it became obligatory, that every piece of more than six ells made in the town should have in the lower part the name of the weaver, or that of the client who ordered it, on the one side, and on the other a shield flanked by two B's. A mark resembling the figure 4 reversed is presumed to indicate that the tapestry was made for a dealer or merchant. This regulation was extended to all the Flemish towns, and in time became generally adopted in all countries, each manufactory having its distinguishing mark.

In the seventeenth century the initial letters of the tapissier's name began to be used instead of his mark or monogram, and, later, the full signature was woven in the selvedge.

BRUSSELS[1]


WEAVERS' OR MERCHANTS' MARKS.

1–27. Marks of Brussels.
28. Tournament scene. Burton Closes, Bakewell.
31–40. Wilhelm de Pannemaker.
41–45. Vertumnus and Pomona (Madrid). three sets, one having Pannemaker's mark.
46. The Sphere (Madrid).
47, 48. Vertumnus and Pomona (Vienna).
49. History of Pomona.

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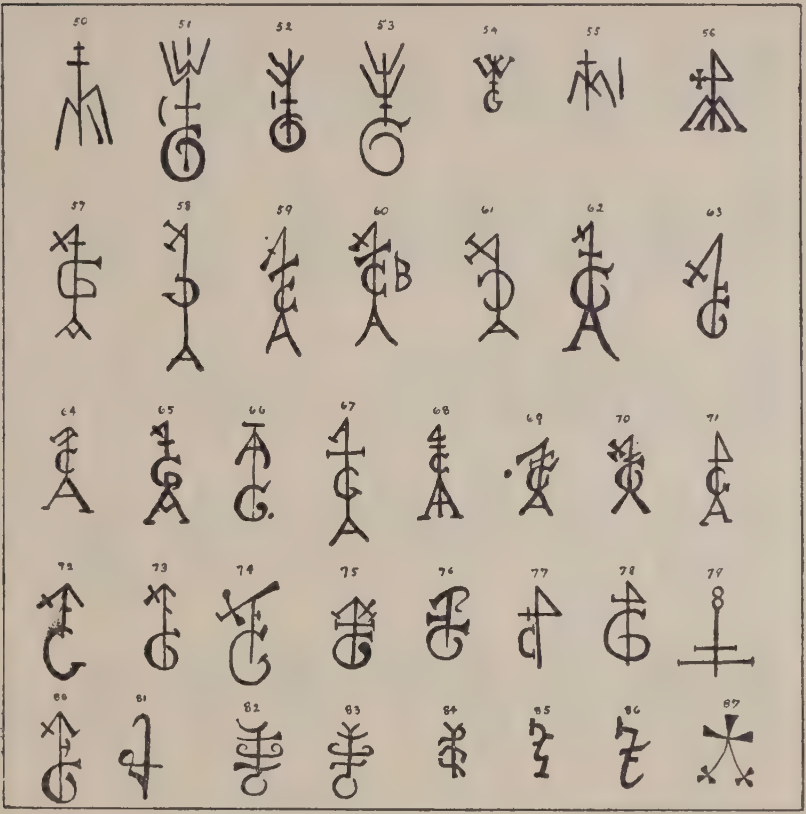
[1] In compiling this list of Tapestry marks, we have used the works of Herr Ritter von Birck, MM. Müntz, Wauters, Guiffrey, Donnet and Destrée, the Count de Valencia de Don Juan, Dr. Böttiger, and others, in addition to private notes.

BRUSSELS—WEAVERS' OR MERCHANTS' MARKS



50–52. The Apocalypse (Madrid). Pannemaker's mark also.
54. Georges Wezeler. The Hunts of Maximilian.
55. The Hunts of Maximilian.
56. History of Jacob (Madrid Museum).
57. Jacques Geubels (document).
58. Conversion of St. Paul.
59, 60. Preaching of the Apostles (Madrid).
61. Paul and Barnabas at Lystra.
62. History of Moses and Joshua.
63. History of Noah (Madrid).
64. History of the Apostles (Vienna).
65. History of Rome (Stockholm).
66. History of Cyrus (Madrid).
67. Paris wounding Menelaus.
68. History of Diana.
69, 70. 17th Century (private coll.).
71. History of Decius (with Jean Raes).
72, 73. François Geubels. Triumphs of the Gods (Garde Meuble, Paris).
74. History of Noah (Madrid).
75, 76. Romulus and Remus (Vienna).
77. Unknown subject (Florence).
79. Nicholas Van den Hove.
80, 81. The seven Virtues (Vienna).
82–84. History of Ulysses (Hardwicke Hall).
85, 86. Samson (Château de Vangoubert).
87. History of the Ark (Hardwicke Hall).

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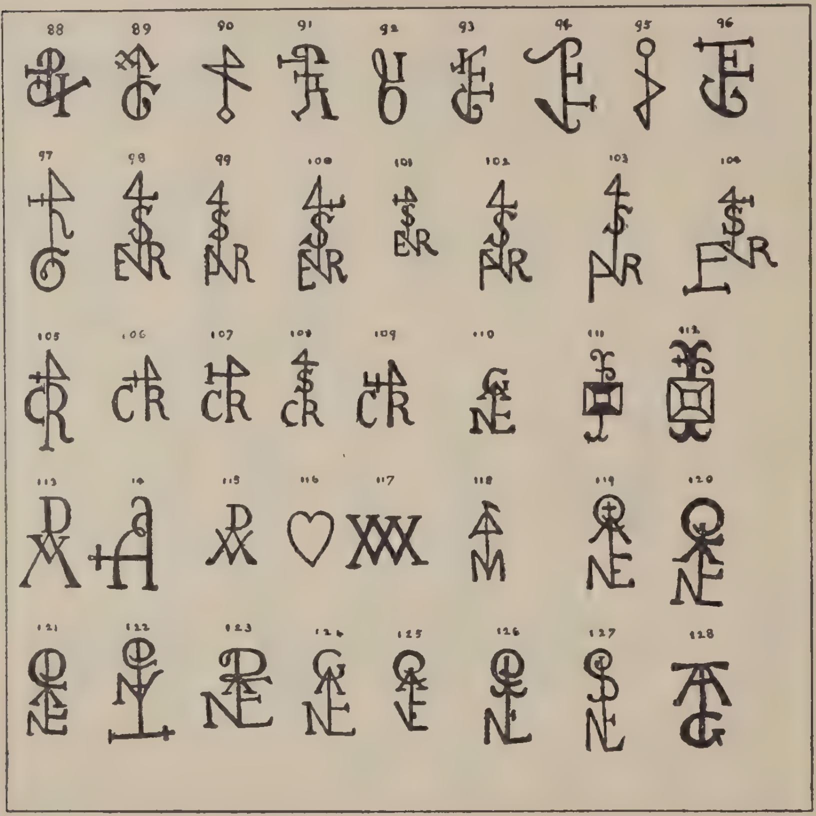
BRUSSELS—WEAVERS' OR MERCHANTS' MARKS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88–96. Romulus and Remus (Vienna). F. Geubels?
97. The Incarnation (Madrid).
98–104. Jean Raes. The Apostles (Madrid) etc.
105. Unknown subject (Florence).
106. Alexander the Great.
107–110. The Twelve Months (Vienna).
111, 112. The Seven Deadly Sins (Madrid). One set has Pannemaker's mark.
113, 114. Life of Abraham (Vienna), with Pannemaker's mark.
115. History of Ulysses (Hardwicke Hall).
116, 117. Triumphs of the Gods (Neptune).
118. Month of December, with Pannemaker's mark.
119–122. The Acts of the Apostles (Madrid). The mark is attributed to Nicholas Leyniers.
123, 124. Acts of the Apostles (Vienna).
125–128. History of Cyrus (Madrid).

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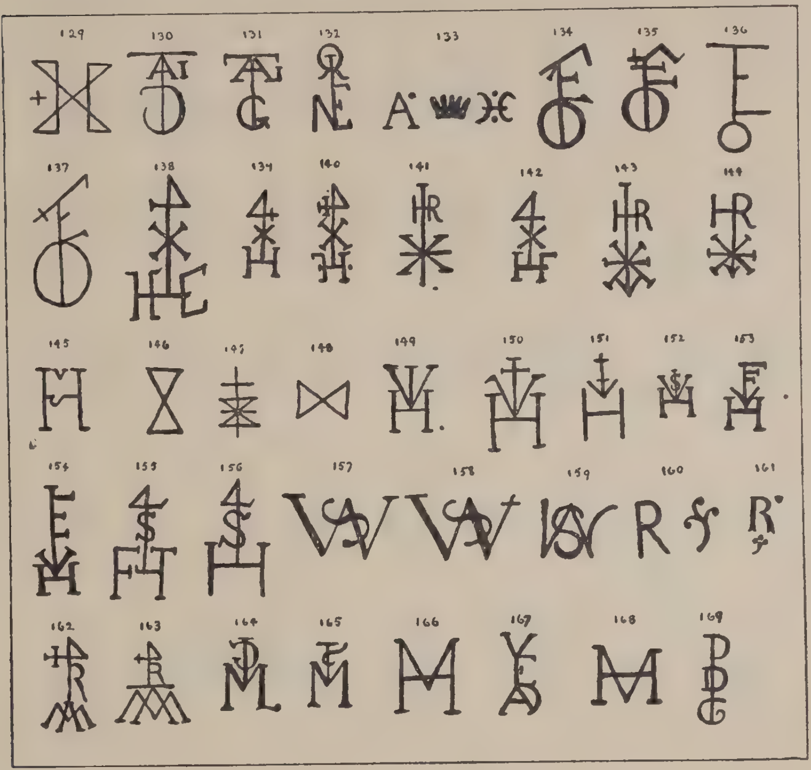
BRUSSELS—WEAVERS' OR MERCHANTS' MARKS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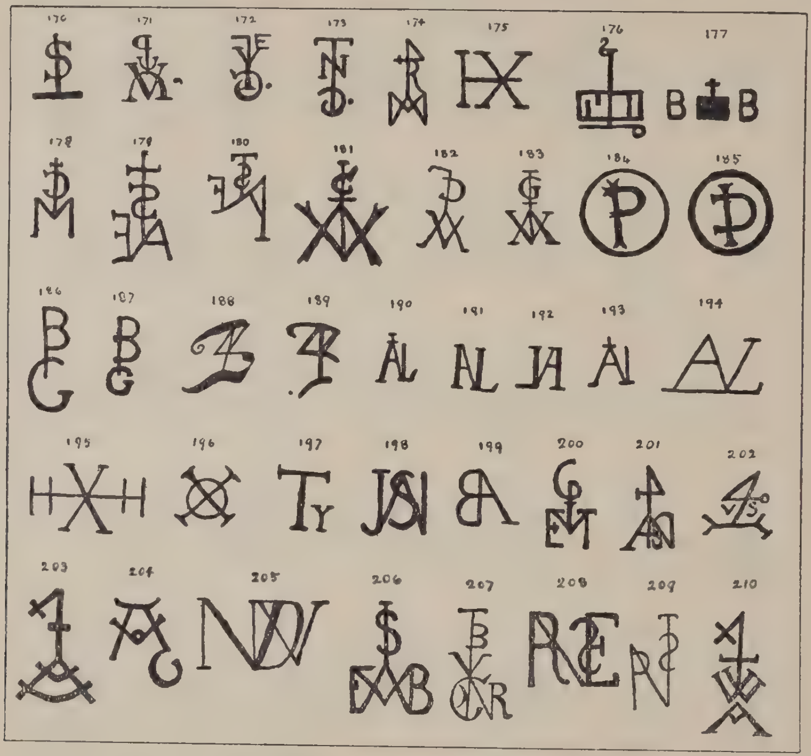
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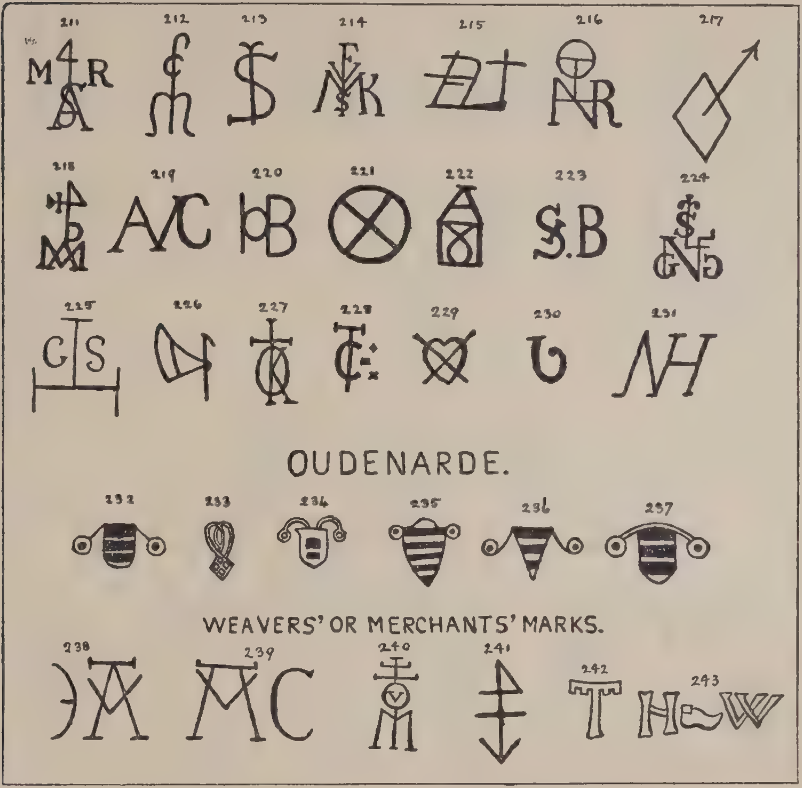
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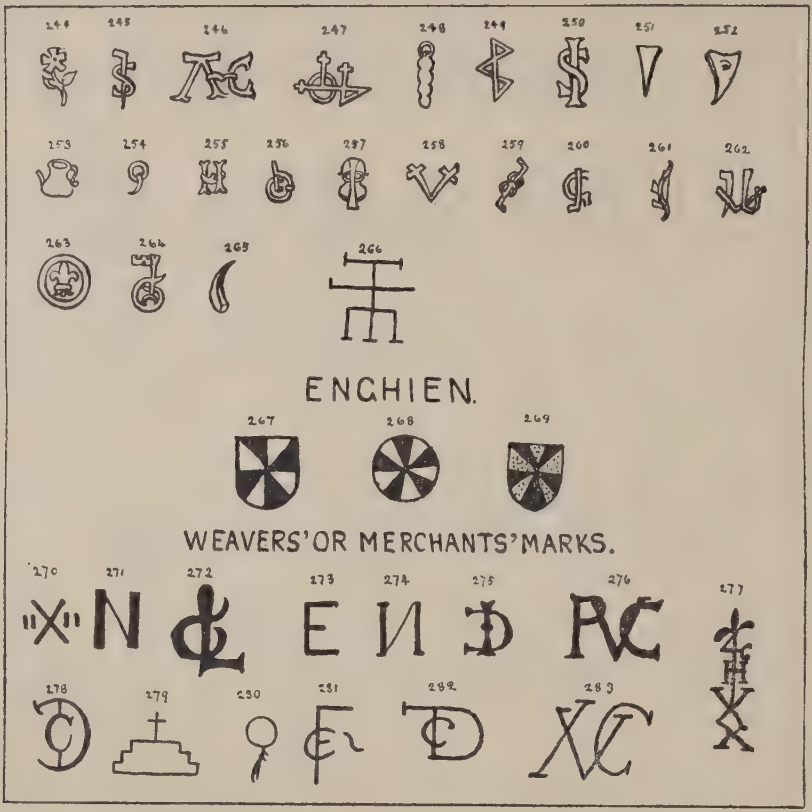
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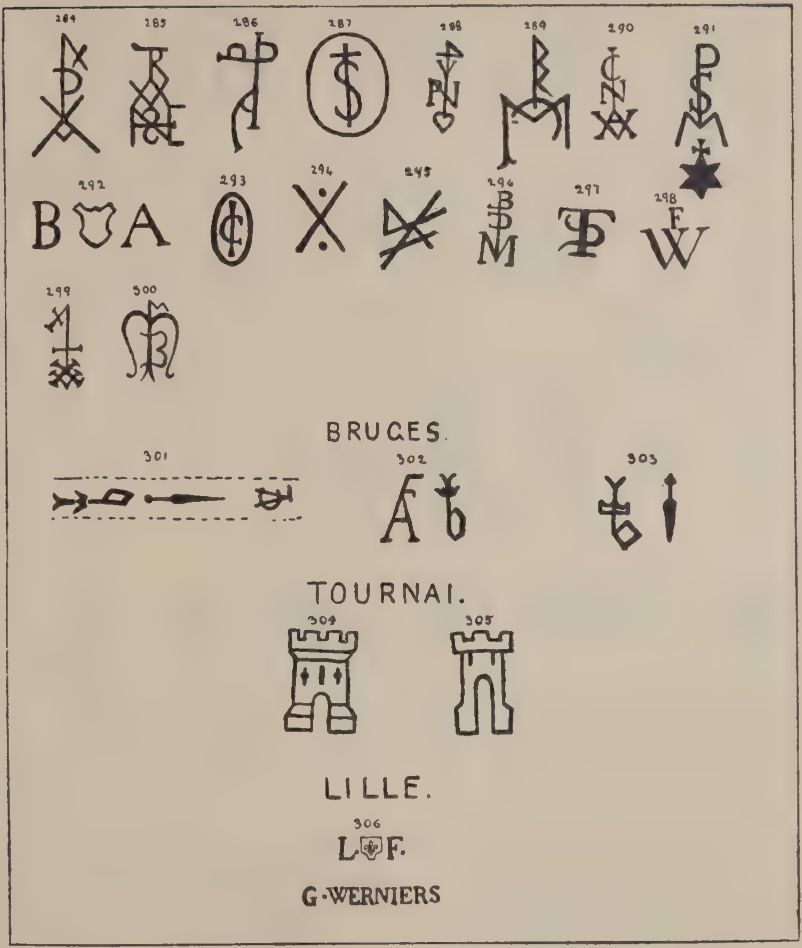
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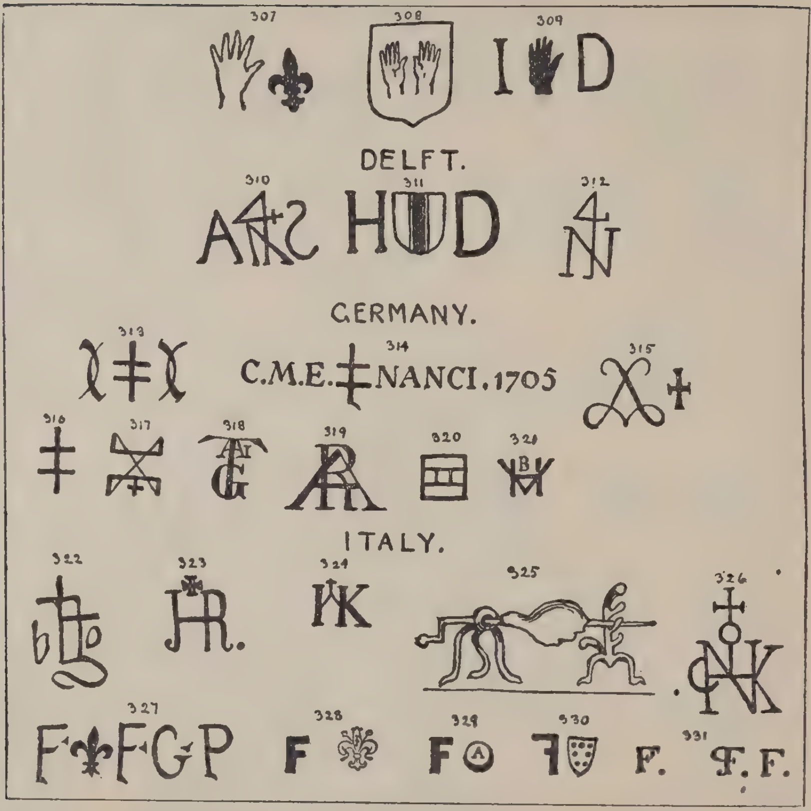
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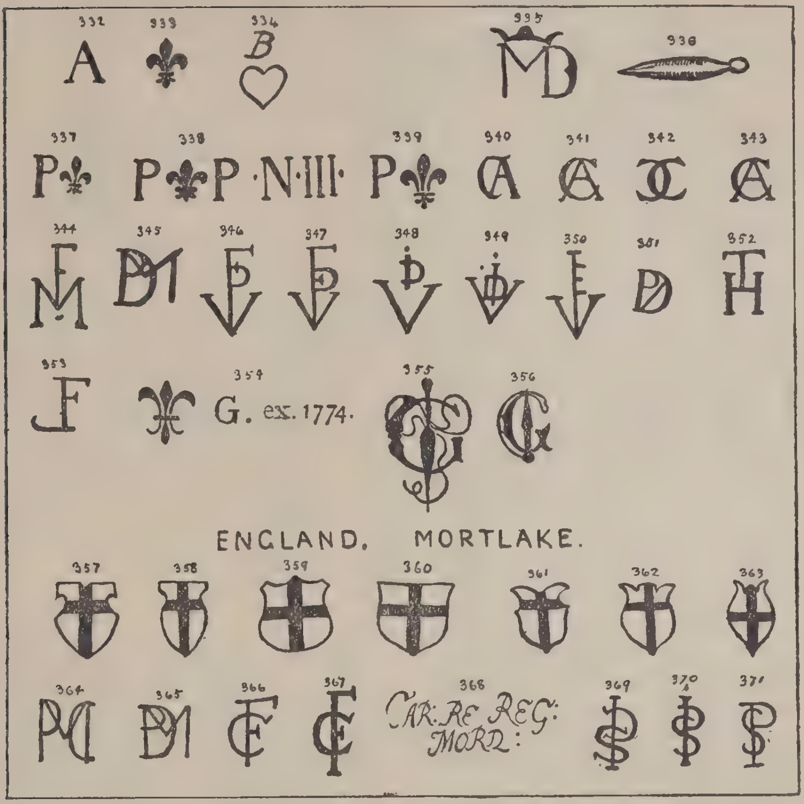
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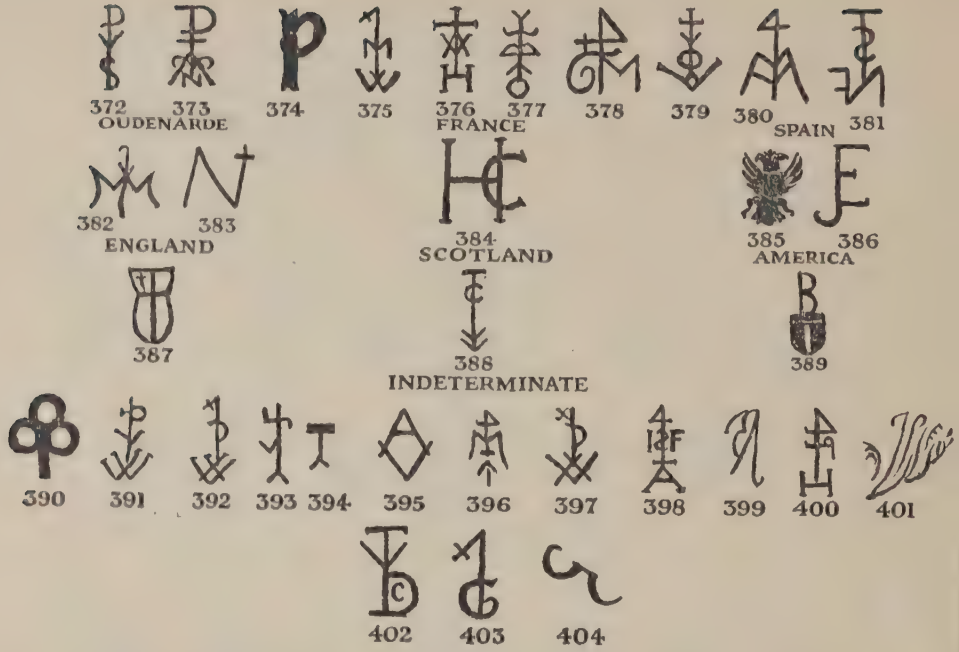
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